





Interioris Templi animus.



Joseph Jennens.

Extra illustrations

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Ar-Lof







*Longmate sc.*

*Profiles of Garrick & Hogarth.*

*W. Hogarth*

*Published by Nichols & Son. Feb. 1832.*

ANECDOTES  
OF  
WILLIAM HOGARTH,

WRITTEN BY HIMSELF:

WITH

ESSAYS ON HIS LIFE AND GENIUS, AND CRITICISMS ON HIS WORKS,

SELECTED FROM

WALPOLE, GILPIN, J. IRELAND, LAMB, PHILLIPS, AND OTHERS.

TO WHICH ARE ADDED

A CATALOGUE OF HIS PRINTS; ACCOUNT OF THEIR VARIATIONS, AND  
PRINCIPAL COPIES; LISTS OF PAINTINGS, DRAWINGS, &c.

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Humani generis mores tibi nosse volenti  
Sufficit ille.

JUVENAL, xiii. 159.



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LONDON:

J. B. NICHOLS AND SON, 25, PARLIAMENT STREET.

1833.

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## P R E F A C E.

THE productions of the satirical and humorous pencil of Hogarth, will ever continue to be studied and admired : they are for all time. It was well observed by M. Bartsch : “Hogarth, who may, in more than one respect, be compared to Aristophanes, introduced genuine Comedy into Painting, and delineated the manners of his countrymen in a true, attractive, and instructive manner, and not unfrequently with considerable pathos. One considers him as a *great satiric author*, who described the follies and vices of his age with the pencil and the burin.” And our ingenious countryman, Mr. Lamb, thus places him in the first rank of AUTHORS :—“I was pleased with the reply of a gentleman, who, being asked which book he esteemed most in his library, answered ‘Shakspeare’ : being asked which he esteemed next best, replied ‘Hogarth.’ His graphic representations are indeed books : they have the teeming, fruitful, suggestive meaning of *words*. Other pictures we look at—his prints we read.”

Mr. George Steevens, one of the earliest and ablest commentators on Hogarth, judiciously remarks :—“Of all his fraternity, whether ancient or modern, Hogarth bent the keenest eye on the follies and vices of mankind, and ex-

pressed them with a degree of variety and force, which it would be vain to seek among the satiric compositions of any other painter. In short, what is observed by Hamlet concerning a player's office, may, with some few exceptions, be applied to the designs of Hogarth—'Their end, both at 'first and now, was, and is, to hold as 'twere the mirror up 'to Nature; to shew Virtue her own feature, Scorn her 'own image, and the very age and body of the time his 'form and pressure.' "

The works of Hogarth are, indeed, generally allowed to have a moral tendency, by painting Vice in those true and disgusting colours which, by leading the mind to reflection, will induce it to embrace with zeal the cause of Virtue. Anecdotes of his life and character, the object and the consequence of his performances, become, therefore, proper and indispensable subjects of animadversion and critical attention; and these have accordingly exercised the pens of several eminent individuals.

The first commentator was Dr. Trusler, who was assisted by Mrs. Hogarth. The Doctor's object was to present the reader with concise and comprehensive explanations of the moral tendency of Hogarth's works; and to excite in young persons a just dread of the rocks and quicksands of life. This volume having become rare and valuable, a highly improved edition has lately been published by Mr. Major. This edition has the advantage of a new set of plates, which, when the diminutive size is considered, will be found to have preserved, in an uncommon degree, the original spirit and manner of Hogarth. It is also enriched with many valuable additional notes.

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But the labours of Dr. Trusler being confined to a *moral* commentary on about fifty only of the principal works of Hogarth (the Doctor professing no intimate acquaintance with the arts), and being deficient in Biographical Anecdotes of the inimitable artist, the Editor of the present Volume considered that an interesting selection might be formed from the works of Walpole, Gilpin, Steevens, John Ireland, Lamb, Phillips, and other eminent biographers and critics.

The first article that forcibly struck the attention of the Editor, was Hogarth's sketch of his own life, comprehending his studies, correspondence, political quarrels, &c. This interesting relic was compiled by Mr. John Ireland from Hogarth's very rough memoranda, and first published in the Third Volume of "Illustrations of Hogarth."

The refined taste and elegant diction of Mr. Walpole, exercised on the works of Hogarth, deserve every commendation. Selections, therefore, from his judicious remarks are included in this volume : which are followed by some pertinent and ingenious observations from Mr. Gilpin's "Essay on Prints."

The spirited eulogium and defence of Hogarth, by Mr. Charles Lamb, was too interesting an article not to be given entire ; and some remarks, by the late Mr. Hazlitt, on the "Marriage à la Mode," and other paintings by Hogarth, exhibited in 1814, were so masterly, that I could not resist transplanting them into this work.

A very luminous memoir of Hogarth, by Thomas Phillips, Esq. R.A. appeared in the last edition of Dr. Rees's

Cyclopædia. This eminent living artist very properly founded his memoir on Hogarth's Sketch of his own Life. Several passages from Mr. Phillips's memoir have been engrafted into this volume; as well as valuable criticisms from other sources.

By these various dissertations the reader cannot fail to be both delighted and instructed.

But a fuller Biographical Essay appearing to be still desirable, the Editor was gratified to be allowed, by Messrs. Baldwin and Cradock, to reprint, in this volume, one which was written for the edition of the "Genuine Works of Hogarth," published under the superintendence of Messrs. Nichols and Heath. The writer of this elegant "Biographical Essay" has evidently studied his subject with the strictest attention and impartiality, and gleaned many interesting remarks from various sources, particularly from G. C. Lichtenberg, an intelligent German commentator on Hogarth, and a writer not sufficiently known in this country.

The Catalogue of Hogarth's Prints is much more full than any preceding list. Mr. Steevens long ago remarked, "The Collector who contents himself with the later impressions of Hogarth's Works, will not consult our artist's reputation. Those who wish to be acquainted with the whole extent of his powers, should assemble the *first copies*, together with all the varieties of his capital works."

The Editor has, therefore, minutely noticed all the principal Variations to be found in Hogarth's Plates, and has also given accounts of the various copies of his works. This labour was originally performed many years ago by examin-

ing the collection of the late WILLIAM PACKER, Esq. since deposited in the British Museum, and in this task he was assisted by J. T. Smith, Esq. Keeper of the Prints in that national establishment. The Editor has lately had the advantage of a critical examination of the collection made by the late GEORGE BARKER, Esq. of Birmingham, which was since purchased by that munificent Patron of the Arts, GEORGE THE FOURTH, and now forming the Royal Collection; as also the extensive collections of HENRY PETER STANDLY, Esq. of Paxton Place, near St. Neot's; JOHN SHEEPHANKS, Esq. of New Bond Street; and H. R. WILLETT,\* Esq. of Shooter's Hill. As opportunities of inspecting these Collections did not occur till the greater part of his volume was printed, the Editor has been compelled

\* In addition to those Paintings noticed in this work as belonging to Mr. WILLETT, he is also possessed of the following Pictures. *Hudibras vanquished by Trulla*, similar in design to Plate V. of "*Hudibras*."—*Happy Marriage*, Plate I. engraved in S. Ireland's "*Graphic Illustrations*," as noticed p. 357.—A very pleasing sketch, representing *Florizel and Perdita*, in Act IV. Sc. iii. of the "*Winter's Tale*." This painting is erroneously described in p. 366, as the story of "*Chrysostom and the Shepherdess Marcella*."—Both the pictures of *Rosamond's Pond*, noticed in p. 367.—*George the Second and Family*, p. 372.—A repetition of the Portrait of Lord Boyne, p. 384.—Portrait of Miss Woodley, p. 386.—The Portrait of Dr. Pellett is not in his possession, p. 386.—The Portrait of Bullock the Comedian, p. 387, was presented by Mr. Willett to Charles Mathews, Esq. the celebrated comedian, who also possesses the portrait of *Quin*, p. 387.—Mr. Willett has also the Drawing of *Paul before Felix*, noticed in p. 397.

In a sale by auction, by Mr. W. Richardson, June 30, 1813, occurs a picture representing a *Musical Party*, in which were "introduced the Portraits of the Duke of Bolton, Miss Fenton, &c., the same subject as *Marriage-à-la-Mode*, Pl. IV., but differently treated."

to give his remarks as “ Additions” to the Catalogue. The Editor hopes his labours will be found useful to the Collector, although he fears they may be considered too minute for the general reader.

At the end of the volume, the Editor has given an account of such Paintings and Drawings by Hogarth, as have come to his knowledge ; but whilst he fears that some subjects are herein described which Hogarth never saw, he doubts not very many genuine productions of his pencil are buried in private collections, and remain yet to be described.

In selecting the Embellishments, the Editor has scrupulously avoided all those given in Mr. Major’s Edition of Dr. Trusler’s “ Hogarth Moralized ;” and as this volume is printed in an uniform manner, he hopes it may be considered as a necessary Supplement to that popular work.

J. B. NICHOLS.

*March 1, 1833.*

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ANECDOTES  
OF  
WILLIAM HOGARTH,

WRITTEN BY HIMSELF.

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CHAPTER I.

Hogarth's own account of his birth and early education; reasons for his being apprenticed to a silver-plate engraver; with which employment becoming disgusted, he commences an engraver on copper; his method of study; the fate of the first print he published.

I WAS born in the City of London, on the 10th day of November 1697, and baptized the 28th of the same month. My father's pen, like that of many other authors, did not enable him to do more than put me in a way of shifting for myself. As I had naturally a good eye, and a fondness for drawing, shows of all sorts gave me uncommon pleasure when an infant; and mimicry, common to all children, was remarkable in me. An early access to a neighbouring painter, drew my attention from play; and I was, at every possible opportunity, employed in making drawings. I picked up an acquaintance of the same turn, and soon learnt to draw the alphabet with great correctness. My exercises when at school were more remarkable for the or-

naments which adorned them, than for the exercise itself. In the former I soon found that blockheads with better memories could much surpass me; but for the latter, I was particularly distinguished.

Besides the natural turn I had for drawing rather than learning languages, I had before my eyes the precarious situation of men of classical education. I saw the difficulties under which my father laboured, and the many inconveniences he endured, from his dependance being chiefly on his pen, and the cruel treatment he met with from booksellers and printers, particularly in the affair of a Latin Dictionary,\* the compiling of which had been a work of some years. It was deposited, in confidence, in the hands of a certain printer, and, during the time it was left, letters of approbation were received from the greatest scholars in England, Scotland, and Ireland. But these flattering testimonies from his acquaintance (who, as appears from their letters, which I have still by me, were of the first class,) produced no profit to the author. It was therefore very conformable to my own wishes that I was taken from school, and served a long apprenticeship to a silver-plate engraver.

I soon found this business in every respect too limited. The paintings of St. Paul's Cathedral and Greenwich hospital, which were at that time going on, ran in my head; and I determined that silver-plate engraving should be fol-

\* [The Dictionary here alluded to, Mrs. Lewis, of Chiswick, presented to me. It is a thick quarto, containing an early edition of Littleton's Dictionary, and also Robertson's Phrases; with numerous corrections to each, and about 400 pages of manuscript close written. On the marginal leaf is inscribed, in Hogarth's hand-writing: "The manuscript part of this Dictionary was the work of Mr. Richard Hogarth." J. IRELAND.]

lowed no longer than necessity obliged me to it. Engraving on copper was, at twenty years of age, my utmost ambition. To attain this it was necessary that I should learn to draw objects something like nature, instead of the monsters of heraldry, and the common methods of study were much too tedious for one who loved his pleasure, and came so late to it; for the time necessary to learn in the usual mode, would leave me none to spare for the ordinary enjoyments of life. This led me to considering whether a shorter road than that usually travelled was not to be found. The early part of my life had been employed in a business rather detrimental than advantageous to those branches of the art which I wished to pursue, and have since professed. I had learned, by practice, to copy with tolerable exactness in the usual way; but it occurred to me that there were many disadvantages attending this method of study, as having faulty originals, &c. and even when the pictures or prints to be imitated were by the best masters, it was little more than pouring water out of one vessel into another. Drawing in an academy, though it should be after the life, will not make the student an artist; for as the eye is often taken from the original, to draw a bit at a time, it is possible he may know no more of what he has been copying, when his work is finished, than he did before it was begun.

There may be, and I believe are, some who, like the engrossers of deeds, copy every line without remembering a word; and if the deed should be in law Latin, or old French, probably without understanding a word of their original. Happy is it for them; for to retain would be indeed dreadful.

A dull transcriber, who in copying Milton's "Paradise Lost" hath not omitted a line, has almost as much right to be

compared to Milton, as an exact copier of a fine picture by Rubens hath to be compared to Rubens. In both cases the hand is employed about minute parts, but the mind scarcely ever embraces the whole. Besides this, there is an essential difference between the man who transcribes the deed, and he who copies the figure ; for though what is written may be line for line the same with the original, it is not probable that this will often be the case with the copied figure ; frequently far from it. Yet the performer will be much more likely to retain a recollection of his own imperfect work than of the original from which he took it.

More reasons, not necessary to enumerate, struck me as strong objections to this practice, and led me to wish that I could find the shorter path,—fix forms and characters in my mind, and, instead of *copying* the lines, try to read the language, and if possible find the grammar of the art, by bringing into one focus the various observations I had made, and then trying by my power on the canvas, how far my plan enabled me to combine and apply them to practice.

For this purpose, I considered what various ways, and to what different purposes, the memory might be applied ; and fell upon one which I found most suitable to my situation and idle disposition.

Laying it down first as an axiom, that he who could by any means acquire and retain in his memory, perfect ideas of the subjects he meant to draw, would have as clear a knowledge of the figure, as a man who can write freely hath of the twenty-four letters of the alphabet, and their infinite combinations (each of these being composed of lines), and would consequently be an accurate designer.

This I thought my only chance for eminence, as I found that the beauty and delicacy of the stroke in engraving was

not to be learnt without much practice, and demanded a larger portion of patience than I felt myself disposed to exercise. Added to this, I saw little probability of acquiring the full command of the graver, in a sufficient degree to distinguish myself in that walk ; nor was I, at twenty years of age, much disposed to enter on so barren and unprofitable a study, as that of merely making fine lines. I thought it still more unlikely, that by pursuing the common method, and copying *old* drawings, I could ever attain the power of making *new* designs, which was my first and greatest ambition. I therefore endeavoured to habituate myself to the exercise of a sort of technical memory ; and by repeating in my own mind, the parts of which objects were composed, I could by degrees combine and put them down with my pencil. Thus, with all the drawbacks which resulted from the circumstances I have mentioned, I had one material advantage over my competitors, *viz.* the early habit I thus acquired of retaining in my mind's eye, without coldly copying it on the spot, whatever I intended to imitate.\* Sometimes, but too seldom, I took the life, for correcting the parts I had not perfectly enough remembered, and then I transferred them to my compositions.

My pleasures and my studies thus going hand in hand,

\* [Though averse, as he himself expresses it, to *coldly copying on the spot* any objects that struck him, it was usual with him when he saw a singular character, either in the street or elsewhere, to pencil the leading features, and prominent markings upon his nail, and when he came home, to copy the sketch on paper, and afterwards introduce it in a print. Several of these sketches I have seen, and in them may be traced the first thoughts for many of the characters which he afterwards introduced in his works. J. IRELAND.]

the most striking objects that presented themselves, either comic or tragic, made the strongest impression on my mind; but had I not sedulously practised what I had thus acquired, I should very soon have lost the power of performing it.

Instead of burthening the memory with musty rules, or tiring the eyes with copying dry and damaged pictures, I have ever found studying from nature the shortest and safest way of attaining knowledge in my art.\* By adopting this method, I found a redundancy of matter continually occurring. A choice of composition was the next thing to be considered, and my constitutional idleness naturally led me to the use of such materials as I had previously collected; and to this I was further induced by thinking, that if properly combined, they might be made the most useful to society in painting, although similar subjects had often failed in writing and preaching.

To return to my narrative,—the instant I became master of my own time, I determined to qualify myself for engraving on copper. In this I readily got employment; and frontispieces to books, such as prints to *Hudibras*, in twelves, &c. soon brought me into the way. But the tribe of booksellers remained as my father had left them, when he died about five years before this time,† which was of an illness

\* As this was the doctrine I preached as well as practised, an arch brother of the pencil once gave it this turn; that *the only way to draw well, was not to draw at all*; and on the same principle, he supposed, that if I wrote an essay on the art of swimming, I should prohibit my pupil from going into the water, *until he had learnt*.

† [*Hudibras* was published in 1726, so that his father probably died about the year 1721, leaving two daughters, Mary and Anne, besides his son William, who, on the leaf of an old memorandum

occasioned partly by the treatment he met with from this set of people, and partly by disappointment from great men's promises; so that I doubly felt this usage, which put me upon publishing on my own account. But here again I had to encounter a monopoly of printsellers, equally mean, and destructive to the ingenious; for the first plate I published, called *The Taste of the Town*,\* in which the reigning follies were lashed, had no sooner begun to take a run, than I found copies of it in the print-shops, vending at half-price, while the original prints were returned to me again; and I was thus obliged to sell the plate for whatever these pirates pleased to give me, as there was no place of sale but at their shops.

Owing to this and other circumstances, by engraving, until I was near thirty, I could do little more than maintain myself; but even then I was a punctual paymaster.

book in my possession, after mentioning the time of his own birth and baptism, thus continues,—

“*Mary Hogarth was born November 10th, 1699.*

“*Ann Hogarth, two years after in the same month.*

“*Taken from the Register at Great St. Bartholomew's.*”

J. IRELAND.]

[His sister Anne Hogarth survived till August 13, 1771. I have Hogarth's portraits of his two sisters, which have not been engraved. N.]

\* [The print alluded to is *The Small Masquerade Ticket, or Burlington Gate*. J. IRELAND.]

## CHAPTER II.

Marries : paints small Conversations, which subjects he quits for familiar prints ; attempts History ; but finding it not encouraged in England, returns to engraving from his own designs. Occasionally takes portraits large as life, for which he incurs much abuse. To prove his powers and vindicate his fame, paints the admirable portrait of Captain Coram, and presents it to the Foundling Hospital.

**I** THEN married, and commenced painter of small Conversation pieces, from twelve to fifteen inches high. This having novelty, succeeded for a few years. But though it gave somewhat more scope to the fancy, was still but a less kind of drudgery ; and as I could not bring myself to act like some of my brethren, and make it a sort of a manufactory, to be carried on by the help of back-ground and drapery painters, it was not sufficiently profitable to pay the expenses my family required. I therefore turned my thoughts to a still more novel mode, *viz.* painting and engraving modern moral subjects, a field not broken up in any country or any age.

The reasons which induced me to adopt this mode of designing were, that I thought both writers and painters had, in the historical style, totally overlooked that intermediate species of subjects, which may be placed between the sublime and grotesque ; I therefore wished to compose pictures on canvas, similar to representations on the stage ; and further hope that they will be tried by the same test, and

criticised by the same criterion. Let it be observed, that I mean to speak only of those scenes where the human species are actors, and these I think have not often been delineated in a way of which they are worthy and capable.

In these compositions, those subjects that will both entertain and improve the mind, bid fair to be of the greatest public utility, and must therefore be entitled to rank in the highest class. If the execution is difficult (though that is but a secondary merit), the author has claim to a higher degree of praise. If this be admitted, comedy, in painting as well as writing, ought to be allotted the first place, as most capable of all these perfections, though *the sublime*, as it is called, has been opposed to it. Ocular demonstration will carry more conviction to the mind of a sensible man, than all he would find in a thousand volumes ; and this has been attempted in the prints I have composed. Let the decision be left to every unprejudiced eye ; let the figures in either pictures or prints be considered as players dressed either for the sublime,—for genteel comedy,\* or farce,—for high or low life. I have endeavoured to treat my subjects as a dramatic writer : my picture is my stage, and men and women my players, who by means of certain actions and gestures, are to exhibit *a dumb show*.

Before I had done any thing of much consequence in this walk, I entertained some hopes of succeeding in what the puffers in books call *the great style of History painting* ; so that without having had a stroke of this *grand* business before, I quitted small portraits and familiar conversations,

\* [It has been truly observed that *comedy* exhibits the character of a species,—*farce* of an individual. Of the class in which Hogarth has a right to be placed, there can be little doubt ; *he wrote comedies with a pencil*. J. IRELAND.]

and, with a smile at my own temerity, commenced history painter, and on a great staircase at St. Bartholomew's Hospital, painted two Scripture stories, *the Pool of Bethesda* and the *Good Samaritan*, with figures seven feet high. These I presented to the Charity,\* and thought they might serve as a specimen to shew that, were there an inclination in England for encouraging historical pictures, such a first essay might prove the painting them more easily attainable than is generally imagined. But as religion, the great promoter of this style in other countries, rejected it in Eng-

\* [For these pictures he was elected a governor of the Hospital.

On the top of the staircase beneath the cornice, is the following inscription. '*The historical paintings of this staircase were painted and given by Mr. William Hogarth, and the ornamental paintings at his expense, A. D. 1736.*'

"Of the character of these paintings much need not be said; it is evident that Hogarth himself never considered them as the fairest fruits of his fancy, and others have treated them with still less respect. For historical and poetical subjects he seems to have possessed strong powers; but he wanted discipline of hand, and that patient laboriousness of study, without which works of a high order are seldom achieved. He had a keen sense of character, eminent skill in grouping, and facility perhaps unrivalled in giving to his numerous figures one combined, clear, and consistent employment: but of the art of elevating and ennobling he seems to have known little, and to have had no desire of learning more. The grandeur of a Macbeth or a Hamlet was not included in the theory which he was resolved to follow;—it took in Thersites, but left out Agamemnon. He could hold the mirror up to folly, show vice her visage till she writhed with anguish, and paint lasciviousness as disgusting as one of Swift's Yahoos; but the serene beauty of innocence, and the dignity of Tragic emotion, were things beyond his power, or at least beyond his ambition." CUNNINGHAM.]

land, I was unwilling to sink into a *portrait manufacturer*; and, still ambitious of being singular, dropped all expectations of advantage from that source, and returned to the pursuit of my former dealings with the public at large. This I found was most likely to answer my purpose, provided I could strike the passions, and by small sums from many, by the sale of prints, which I could engrave from my own pictures, thus secure my property to myself.

In pursuing my studies, I made all possible use of the technical memory which I have before described, by observing and endeavouring to retain in my mind lineally, such objects as best suited my purpose; so that be where I would, while my eyes were open, I was at my studies, and acquiring something useful to my profession. By this means, whatever I saw, whether a remarkable incident, or a trifling subject, became more truly a picture than one that was drawn by a *camera obscura*. And thus the most striking objects, whether of beauty or deformity, were by habit the most easily impressed and retained in my imagination. A redundancy of matter being by this means acquired, it is natural to suppose I introduced it into my works on every occasion that I could.

By this idle way of proceeding I grew so profane as to admire nature beyond the first productions of art, and acknowledged I saw, or fancied, delicacies in the life, so far surpassing the utmost efforts of imitation, that when I drew the comparison in my mind, I could not help uttering blasphemous expressions against the divinity even of Raphael Urbino, Corregio, and Michael Angelo. For this, though my brethren have most unmercifully abused me, I hope to be forgiven. I confess to have frequently said, that I thought the style of painting which I had adopted, ad-

mitting that *my* powers were not equal to doing it justice, might one time or other come into better hands, and be made more entertaining and more useful than the eternal blazonry, and tedious repetition of hackneyed, beaten subjects, either from the Scriptures, or the old ridiculous stories of heathen gods ; as neither the religion of one or the other requires promoting among protestants, as it formerly did in Greece, and at a later period in Rome.

For these and other heretical opinions, as I have before observed, I was deemed vain, and accused of enviously attempting what I was unable to execute.

The chief things that have brought much obloquy on me, are first, the attempting portrait painting ; secondly, writing the Analysis of Beauty ; thirdly, painting the picture of Sigismunda ; and fourthly, publishing the first print of the Times.

In the ensuing pages it shall be my endeavour to vindicate myself from these aspersions, and each of the subjects taken in the order they occurred, shall be occasionally interspersed with some thoughts by the way, on the state of the arts, institution of a Royal Academy, Society of Arts, &c. as being remotely, if not immediately connected with my own pursuits.

Though small whole-lengths, and prints of familiar conversations, were my principal pursuit, yet by those who were partial to me I was sometimes employed to paint portraits as large as life, and for this I was most barbarously abused. My opponents acknowledged, that in the particular branches to which I had devoted my attention, I had some little merit ; but as neither history nor portrait were my province, nothing but what they were pleased to term extreme vanity, could induce me to attempt either one or the

other ; for it would be interfering in that branch of which I had no knowledge, and in which I had therefore no concern.

At this I was rather piqued, and as well as I could, defended my conduct, and explained my motives. Some part of this defence it will be necessary to repeat, and it will also be proper to recollect, that after having had my plates pirated in almost all sizes, I in 1735 applied to Parliament for redress ; and obtained it in so liberal a manner, as hath not only answered my own purpose, but made prints a considerable article in the commerce of this country ; there being now more business of this kind done here, than in Paris, or any where else, and as well.

The dealers in pictures and prints found their craft in danger, by what they called a new fangled innovation. Their trade of living and getting fortunes by the ingenuity of the industrious, has, I know, suffered much by my interference ; and, if the detection of this band of public cheats, and oppressors of the rising artists, be a crime, I confess myself most guilty.

To put this matter in a fair point of view, it will be necessary to state the situation of the arts and artists at this period. In doing which I shall probably differ from every other author, as I think the books hitherto written on the subject, have had a tendency to confirm prejudice and error, rather than diffuse information and truth. My notions of painting differ, not only from those who have formed their opinions from books, but from those who have taken them upon trust.

I am therefore under the necessity of submitting to the public what may possibly be deemed peculiar opinions ; but without the least hope of bringing over either men whose interests are concerned, or who implicitly rely upon the

authority of a tribe of picture dealers, and puny judges; that delight in the marvellous, and determine to admire what they do not understand; but I have hope of succeeding a little with such as dare to think for themselves, and can believe their own eyes.

As introductory to the subject, let us begin with considering that branch of the art which is termed still life; a species of painting which ought to be held in the lowest estimation.

Whatever is, or can be perfectly fixed, from the plainest to the most complicated object, from a bottle and glass, to a statue of the human figure, may be denominated still life. Ship and landscape painting ought unquestionably to come into the same class; for, if copied exactly as they chance to appear, the painters have no occasion of judgment; yet, with those who do not consider the few talents necessary, even this tribe sometimes pass for very capital artists.

Well painted, and finely pencilled! are phrases perpetually repeated by coach and sign painters. Merely well painted or pencilled, is chiefly the effect of much practice; and we frequently see that those who are in these particulars very excellent, cannot advance a step further.

As to portrait painting, the chief branch of the art by which a painter can procure himself a tolerable livelihood, and the only one by which a lover of money can get a fortune; a man of very moderate talents may have great success in it, as the artifice and address of a mercer is infinitely more useful than the abilities of a painter. By the manner in which the present race of professors in England conduct it, that also becomes still life, as much as any of the preceding. Admitting that the artist has no further view than merely copying the figure, this must be admitted to its full extent; for the sitter ought to be still as a statue,—and no

one will dispute a statue being as much still life as fruit, flowers, a gallipot, or a broken earthen pan. It must, indeed, be acknowledged, they do not seem ashamed of the title, for their figures are frequently so executed as to be as still as a post. Posture and drapery, as it is called, is usually supplied by a journeyman, who puts a coat, &c. on a wooden figure, like a jointed doll, which they call a layman, and copies it in every fold as it chances to come ; and all this is done at so easy a rate, as enables the principal to get more money in a week than a man of the first professional talents can in three months. If they have a sufficient quantity of silks, satins, and velvets to dress their laymen, they may thus carry on a very profitable manufactory, without a ray of genius. There is a living instance, well known to the connoisseurs in this town, of one of the best copiers of pictures, particularly those by Rubens, who is almost an idiot.\* Mere correctness, therefore, if in still life, from an apple or a rose, to the face, nay, even the whole figure, if you take it merely as it presents itself, requires only an exact eye and an adroit hand. Their pattern is before them, and much practice, with little study, is usually sufficient to bring them into high vogue. By perpetual attention to this branch only, one should imagine they would attain a certain stroke ;—quite the reverse,—for, though the whole business lies in an oval of four inches long, which they have before them, they

\* [Hogarth may possibly allude to Ranelagh Barret, who, I learn from Mr. Walpole, was thus employed ; and, being countenanced by Sir Robert Walpole, copied several of his collection, and others for the Duke of Devonshire and Dr. Mead. He was indefatigable,—executed a vast number of works,—succeeded greatly in copying Rubens,—and died in 1768 : his pictures were sold by auction in the December of that year. J. IRELAND.]

are obliged to repeat and alter the eyes, mouth, and nose, three or four times, before they can make it what they think right. The little praise due to their productions ought, in most cases, to be given to the drapery man, whose pay is only one part in ten, while the other nine, as well as all the reputation, is engrossed by the master phiz-monger, for a proportion which he may complete in five or six hours ; and even this, little as it is, gives him so much importance in his own eyes, that he assumes a consequential air, sets his arms a-kimbo, and, strutting among the historical artists, cries,—“How we apples swim !”

For men who drudge in this mechanical part, merely for gain, to commence dealers in pictures is natural. In this also, great advantage may accrue from the labour and ingenuity of others. They stand in the catalogue of painters, and having little to study in their own way, become great connoisseurs ; not in the points where real perfection lies, for there they must be deficient, as their ideas have been confined to the oval ; but their great inquiry is, how the old masters stand in the public estimation, that they may regulate their prices accordingly, both in buying and selling. You may know these painter-dealers by their constant attendance at auctions. They collect under pretence of a love for the arts ; but sell, knowing the reputation they have stamped on the commodity they have once purchased, in the opinion of the ignorant admirer of pictures, drawings, and prints ; which thus warranted, almost invariably produce them treble their original purchase-money, and treble their real worth. Unsauktioned by their authority,\* and unascer-

\* [In part of this violent philippic, Hogarth may possibly glance at Sir Joshua Reynolds, whom it has been said, but I

tained by tradition, the best preserved and highest finished picture (though it should have been painted by Raphael), will not, at a public auction, produce five shillings; while a despicable, damaged, and repaired old canvas, sanctioned by their praise, shall be purchased at any price, and find a place in the noblest collections. All this is very well understood by the dealers, who, on every occasion where their own interest is concerned, are wondrously loquacious in adoring the mysterious beauties! spirited touches! brilliant colours! and the Lord knows what, of these ancient worn-out wonders;—but whoever should dare to hint that (admitting them to be originally painted by Raphael) there is little left to admire in them, would be instantly stigmatized as vilifying the great masters; and to invalidate his judgment, accused of envy and self-conceit. By these misrepresentations, if he has an independent fortune, he only suffers the odium; but if a young man, without any other property than his talents, presumes boldly to give an opinion, he may be undone by his temerity; for the whole herd will unite, and try to hunt him down.

Such is the situation of the arts and artists at this time. Credulity—an implicit confidence in the opinions of others—and not daring to think for themselves, leads the whole town into error, and thus they become the prey of ignorant and designing knaves.

With respect to portrait painting, whatever talents a professor may have, if he is not in fashion, and cannot afford to

think unjustly, he envied. In Sir Joshua's very early pictures there is not much to envy; they gave little promise of the taste and talents which blaze in his later works. J. IRELAND.]

hire a *drapery-man*, he will not do ; but if he is in vogue, and can employ a journeyman, and place a layman in the garret of his manufactory, his fortune is made ; and as his two coadjutors are kept in the back-ground, his own fame is established.

If a painter comes from abroad, his being an *exotic* will be much in his favour ; and if he has address enough to persuade the public that he had brought a new discovered mode of colouring, and paints his faces all red, all blue, or all purple, he has nothing to do but to hire one of these *painted tailors* as an assistant, for without him the manufactory cannot go on, and my life for his success.

Vanloo, a French portrait painter, being told that the English were to be cajoled by any one who had a sufficient portion of assurance, came to this country,\* set his trumpeters to work, and by the assistance of puffing, monopolized all the people of fashion in the kingdom. Down went at once \*,—\*,—\*,—\*,—\*,—&c. &c. &c. painters who, before his arrival, were highly fashionable and eminent ; but by this foreign interloper were driven into the greatest distress and poverty.

By this inundation of folly and fuss, I must confess, I was much disgusted, and determined to try if by any means I could stem the torrent, and *by opposing end it*. I laughed at the pretensions of these quacks in colouring, ridiculed their productions as feeble and contemptible, and asserted that it required neither taste nor talents to excel their most popular performances. This interference excited much enmity, because, as my opponents told me, my studies were in another way. You talk, added they, with ineffable con-

\* [Vanloo came to England, with his son, in 1737. WALPOLE'S ANECDOTES.]

tempt of portrait painting ; if it is so easy a task, why do not you convince the world by painting a portrait yourself. Provoked at this language, I one day, at the Academy in St. Martin's-lane, put the following question : Supposing any man at this time were to paint a portrait as well as Vandyke, would it be seen or acknowledged, and could the artist enjoy the benefit, or acquire the reputation, due to his performance ?

They asked me, in reply, if I could paint one as well ? and I frankly answered, "I believed I could." My query as to the credit I should obtain if I did, was replied to by Mr. Ramsay, and confirmed by the president and about twenty members present : "Our opinions must be consulted, and we will never allow it." Piqued at this cavalier treatment, I resolved to try my own powers, and if I did what I attempted, determined to affirm that I had done it. In this decided manner I had a habit of speaking, and if I only did myself justice, to have adopted half words would have been affectation. Vanity, as I understand it, consists in affirming you have done that which you have not done,—not in frankly asserting what you are convinced is truth.

A watchmaker may say, "The watch which I have made for you, is as good as Quare, or Tompion, or any other man could have made." If it really is so, he is neither called vain, nor branded with infamy, but deemed an honest and fair man, for being as good as his word. Why should not the same privilege be allowed to a painter ? The modern artist, though he will not warrant his works as the watchmaker, has the impudence to demand twice as much money for painting them, as was charged by those whom he acknowledges his superiors in the art.

Of the mighty talents said to be requisite for portrait

painting, I had not the most exalted opinion, and thought that, if I chose to practice in this branch, I could at least equal my contemporaries, for whose glittering productions I really had not much reverence. In answer to this, there are who will say with Peachum in the play, "all professions berogue one another"—but let it be taken into the account, that men with the same pursuits are naturally rivals, and when put in competition with each other, must necessarily be so: what racer ever wished that his opponent might outrun him? what boxer ever chose to be beat in pure complaisance to his antagonist? The artist who pretends to be pleased and gratified when he sees himself excelled by his competitor, must have lost all reverence for truth, or be totally dead to that spirit which I believe to be one great source of excellence in all human attempts; and if he is so polite and civil, as to confess superiority in one he knows to be his inferior, he must be either a fool or an hypocrite; perhaps both. If he has temper enough to be silent, it is surely sufficient; but this I have seldom seen, even amongst the most complaisant and liberal of the faculty.

Those who will honestly speak their feelings must confess that all this is natural to man; one of the highest gratifications of superiority, arises from the pleasure which attends instructing men who do not know so much as ourselves; but when they verge on being rivals, the pleasure in a degree ceases. Hence the story of Rubens advising Vandyke to paint horses and faces, to prevent, as it is said, his being put in competition with himself in history painting. Had either of these great artists lived in England at this time, they would have found men of very moderate parts—mere face painters, who, if they chanced to be in vogue, might with ease get a thousand a year; when they, with all their talents, would scarcely have found employment.

To return to my dispute with Mr. Ramsay, on the abilities necessary for portrait painting ; as I found the performances of professors in this branch of the art were held in such estimation, I determined to have a brush at it. I had occasionally painted portraits, but as they required constant practice to take a likeness with facility, and the life must not be rigidly followed, my portraitures met with a fate somewhat similar to those of Rembrandt. By some they were said to be nature itself, by others declared most execrable ; so that time only can decide whether I was the best or the worst face painter of my day ; for a medium was never so much as suggested.

The portrait which I painted with most pleasure, and in which I particularly wished to excel, was that of Captain Coram, for the Foundling Hospital ; and if I am so wretched an artist as my enemies assert, it is somewhat strange that this, which was one of the first I painted the size of life, should stand the test of twenty years competition, and be generally thought the best portrait in the place, notwithstanding the first painters in the kingdom exerted all their talents to vie with it.\* To this I refer Mr. Rams-eye,† and his quick-sighted and impartial coadjutors.

\* [The rival portraits here alluded to, are, George the Second, patron of the foundation, by Shackleton ; Lord Dartmouth, one of the vice-presidents, by Mr. Reynolds (afterwards Sir Joshua) ; Taylor White, treasurer of the hospital, in crayons, by Coates ; Mr. Milner and Mr. Jackson, by Hudson ; Dr. Mead, by Ramsay ; Mr. Emmerson, by Highmore ; and Francis Fauquier, Esq, by Wilson. To say that it is superior to these, is but slight praise ; independent of this relative superiority, it will not be easy to point out a better painted portrait. The head, which is marked with uncommon benevolence, was, in 1739, engraved in mezzotinto, by M<sup>r</sup>ArdeLL. J. IRELAND.]

† [Thus does Hogarth pun upon the name of Mr. Ramsay, who

For the portrait of Mr. Garrick in Richard III. I was paid two hundred pounds (which was more than any English artist ever received for a single portrait), and that too by the sanction of several painters who had been previously consulted about the price, which was not given without mature consideration.

Notwithstanding all this, the current remark was, that portraits were not my province; and I was tempted to abandon the only lucrative branch of my art, for the practice brought the whole nest of phizmongers on my back, where they buzzed like so many hornets. All these people have their friends, whom they incessantly teach to call my women harlots, my Essay on Beauty borrowed, and my composition and engraving contemptible.

This so much disgusted me, that I sometimes declared I would never paint another portrait, and frequently refused when applied to; for I found by mortifying experience, that whoever would succeed in this branch, must adopt the mode recommended in one of Gay's fables, and make divinities of all who sit to him.\* Whether or not this childish affecta-

he seems to think peered too closely into his prints; though he acknowledges, that in a book entitled the Investigator, Ramsay has treated him with more candour than any of his other opponents. J. IRELAND.]

\* [The fable here alluded to, is entitled, a Painter who pleased every body and nobody.

“ So very like a painter drew,  
That every eye the picture knew.—  
His honest pencil touch'd with truth,  
And mark'd the date of age and youth ;”

But see the consequence,—

“ In dusty piles his pictures lay,  
For no one sent the second pay.”

tion will ever be done away, is a doubtful question ; none of those who have attempted to reform it have yet succeeded ; nor, unless portrait painters in general become more honest, and their customers less vain, is there much reason to expect they ever will.

Finding the result of truth so unpropitious to his fame and fortune, he changed his practice ;

“ Two bustos fraught with every grace,  
A Venus, and Apollo's, face,  
He placed in view ;—resolv'd to please,  
Whoever sat, he drew from these.”

This succeeded to a tittle,—

“ Through all the town his art they prais'd,  
His custom grew, his price was rais'd.” J .[IRELAND.]

## CHAPTER III.

Of Academies ; Hogarth's opinion of that now denominated Royal ; and of the Society for the Encouragement of Arts, Manufactures, and Commerce, giving premiums for pictures and drawings.

**MUCH** has been said about the immense benefit likely to result from the establishment of an Academy in this country, but as I do not see it in the same light with many of my contemporaries, I shall take the freedom of making my objections to the plan on which they propose forming it ; and as a sort of preliminary to the subject, state some slight particulars concerning the fate of former attempts at similar establishments.

The first place of this sort was in Queen-street, about sixty years ago ; it was begun by some gentlemen-painters of the first rank, who in their general forms imitated the plan of that in France, but conducted their business with far less fuss and solemnity ; yet the little that there was, in a very short time became the object of ridicule. Jealousies arose, parties were formed, and the president and all his adherents found themselves comically represented, as marching in ridiculous procession round the walls of the room. The first proprietors soon put a padlock on the door ; the rest, by their right as subscribers, did the same, and thus ended this academy.

Sir James Thornhill, at the head of one of these parties, then set up another in a room he built at the back of his

own house, now next the playhouse, and furnished tickets gratis to all that required admission; but so few would lay themselves under such an obligation, that this also soon sunk into insignificance. Mr. Vanderbank headed the rebellious party, and converted an old Presbyterian meeting-house into an academy, with the addition of a woman figure, to make it the more inviting to subscribers. This lasted a few years; but the treasurer sinking the subscription money, the lamp, stove, &c. were seized for rent; and that also dropped.

Sir James dying, I became possessed of his neglected apparatus; and thinking that an Academy conducted on proper and moderate principles had some use, proposed that a number of artists should enter into a subscription for the hire of a place large enough to admit thirty or forty people to draw after a naked figure. This was soon agreed to, and a room taken in St. Martin's Lane. To serve the society, I lent them the furniture which had belonged to Sir James Thornhill's academy; and as I attributed the failure of that and Mr. Vanderbank's to the leading members assuming a superiority which their fellow-students could not brook, I proposed that every member should contribute an equal sum to the establishment, and have an equal right to vote in every question relative to the society. As to electing presidents, directors, professors, &c. I considered it as a ridiculous imitation of the foolish parade of the French Academy, by the establishment of which Louis XIV. got a large portion of fame and flattery on very easy terms. But I could never learn that the arts were benefited, or that members acquired any other advantages than what arose to a few leaders from their paltry salaries, not more I am told than fifty pounds a year; which, as must always be the case, were engrossed

by those who had most influence, without any regard to their relative merit. As a proof of the little benefit the arts derived from this Royal Academy, Voltaire asserts that, after its establishment, no one work of genius appeared in the country ; the whole band, adds the same lively and sensible writer, became mannerists and imitators.\* It may be said in answer to this, that all painting is but imitation : granted ; but if we go no further than copying what has been done before, without entering into the spirit, causes, and effects, what are we doing ? If we vary from our original, we fall off from it, and it ceases to be a copy ; and if we strictly adhere to it, we can have no hopes of getting beyond it ; for if two men ride on a horse, one of them must be behind.

To return to our own Academy ; by the regulations I have mentioned of a general equality, &c., it has now subsisted near thirty years ; and is, to every useful purpose, equal to that in France, or any other ; but this does not satisfy. The members finding his present Majesty's partiality to the arts, met at the Turk's Head in Gerrard-street, Soho ; laid out the public money in advertisements, to call all sorts of artists together ; and have resolved to draw up and present a ridiculous address to King, Lords, and Commons, to do for them, what they have (as well as it can be) done for themselves. Thus to pester the three great estates of the empire, about twenty or thirty students drawing after a man or a horse, appears, as it must be acknowledged, foolish enough ; but the real motive is, that a few bustling cha-

\* [Louis XIV. founded an academy for the French at Rome ; but Poussin and Le Sueur, painters who have done the most credit to France, were prior to the establishment. J. IRELAND.]

racters, who have access to people of rank, think they can thus get a superiority over their brethren, be appointed to places, and have salaries as in France, for telling a lad when an arm or a leg is too long or too short.

Not approving of this plan, I opposed it; and having refused to assign to the society the property which I had before lent them, I am accused of acrimony, ill nature, and spleen, and held forth as an enemy to the arts and artists. How far their mighty project will succeed, I neither know nor care; certain I am it deserves to be laughed at, and laughed at it has been. The business rests in the breast of Majesty, and the simple question now is,—whether he will do, what Sir James Thornhill did before him, i. e. establish an Academy, with the little addition of a royal name, and salaries for those professors who can make most interest and obtain the greatest patronage. As his Majesty's beneficence to the arts will unquestionably induce him to do that which he thinks most likely to promote them, would it not be more useful, if he were to furnish his own gallery with one picture by each of the most eminent painters among his own subjects? This might possibly set an example to a few of the opulent nobility; but, even then, it is to be feared that there never can be a market in this country for the great number of works which, by encouraging parents to place their children in this line, it would probably cause to be painted. The world is already glutted with these commodities, which do not perish fast enough to want such a supply.

In answer to this, and other objections which I have sometimes made to those who display so much zeal for increasing learners, and crowding the profession, I am asked, if I consider what the arts were in Greece? what immense benefits accrued to the city of Rome from the possession of

their works? and what advantages the people of France derive from the encouragement given by their Royal Academy? it is added, why cannot we have one on the same principles? That we may not be led away by sounds without meaning, let us take a cursory view of these things separately, and in the same order that they occurred.

The height to which the arts were carried in Greece, was owing to a variety of causes, concerning some of which we can now only form conjectures. They made a part of their system of government, and were connected with their modes of worship. Their temples were crowded with deities of their own manufacture, and in places of public resort were depicted such actions of their fellow-citizens, as deserved commemoration, which being displayed in a language legible to all, incited the spectator to emulate the virtues they represented. The artists who could perform such wonders, were held in an estimation of which we can hardly form an idea; and could we ascertain the rewards they received, I think it would be found that they were most liberally paid for their works, and might therefore devote much more time than we can afford, to rendering them perfect.

With all this, even there, the arts had but a slow rise; and when they had attained their highest state of perfection, the Romans (having previously plundered and butchered their own neighbours) attacked and conquered the Greeks, and robbed them also of their portable treasures, particularly their statues and pictures.\* To sculpture and

\* Of the estimation in which they were held, and the taste with which they were contemplated by the Romans, we may form some judgment, by a general assuring a soldier, to whom he gave in charge a statue, which was the work of Praxiteles, that if he broke it, he should get another as good made in its place.

painting, war is a most destructive enemy ; the rage of conquest, civil broils, and intestine quarrels, necessarily put a stop to the exercise of the imitative arts, which lay in a dormant state until they were revived by the introduction of a new religion ; this, in the magnificent style it was there brought forward, called upon sculpture and painting for their auxiliary aid. The admirable specimens that, during the perturbed period above alluded to, had been hidden in the earth, were now restored to light, eagerly sought for, and in some cases appropriated to purposes diametrically opposite to their pagan origin. Even those that were mutilated, were held in the most enthusiastic admiration. The Torso, and many other inimitable specimens, prove that their admiration was just. The contemplation of such works would naturally produce imitators, who in time rivalled, but never could equal, their originals. These remains of ancient grandeur being thus added to their new productions, and both interwoven, forming a sort of ornamental fringe to their gaudy religion, Rome became a kind of puppet-show to the rest of Europe ; and, whatever it might be to their visitors, was certainly very advantageous to themselves. The arts are much indebted to Popery, and that religion owes much of its universality to the arts.

France, ever aping the magnificence of other nations, has in its turn assumed a foppish kind of splendour sufficient to dazzle the eyes of the neighbouring states, and draw vast sums of money from this country. We cannot vie with these Italian and Gallic theatres of art, and to enter into competition with them is ridiculous ; we are a commercial people, and can purchase their curiosities ready made, as in fact we do, and thereby prevent their thriving in our native

clime. If I may be permitted to compare great things with small, this nation labours under similar disadvantage to the playhouse in Goodman's Fields, which, though it might injure, could never rival, the two established theatres, so much more properly situated, in any degree material to itself.

In Holland, selfishness is the ruling passion ; in England, vanity is united with it. Portrait painting therefore ever has, and ever will succeed better in this Country than in any other ; the demand will be as constant as new faces arise ; and with this we must be contented, for it will be in vain to attempt to force what can never be accomplished ; or at least can never be accomplished by such institutions as Royal Academies on the system now in agitation. Upon the whole, it must be acknowledged that the artists and the age are fitted for each other. If hereafter the times alter, the arts, like water, will find their level.

Among other causes that militate against either painting or sculpture succeeding in this nation, we must place our religion ; which, inculcating unadorned simplicity, doth not require, nay absolutely forbids, images for worship, or pictures to excite enthusiasm. Paintings are considered as pieces of furniture, and Europe is already overstocked with the works of other ages. These, with copies, countless as the sands on the sea shore, are bartered to and fro, and are quite sufficient for the demands of the curious ; who naturally prefer scarce, expensive, and far-fetched productions, to those which they might have on low terms at home. Who can be expected to give forty guineas for a modern landscape, though in ever so superior a style, when he can purchase one, which, for little more than double the sum, shall be sanctioned by a sounding name, and warranted ori-

ginal by a solemn-faced connoisseur? This considered, can it excite wonder that the arts have not taken such deep root in this soil as in places where the people cultivate them from a kind of religious necessity, and where proficients have so much more profit in the pursuit? Whether it is to our honour or disgrace, I will not presume to say, but the fact is indisputable, that the public encourage trade and mechanics, rather than painting and sculpture. Is it then reasonable to think, that the artist, who, to attain essential excellence in his profession, should have the talents of a Shakspeare, a Milton, or a Swift, will follow this tedious and laborious study merely for fame, when his next door neighbour, perhaps a porter-brewer, or an haberdasher of small wares, can without any genius accumulate an enormous fortune in a few years, become a Lord Mayor, or a Member of Parliament, and purchase a title for his heir? Surely no;—for, as very few painters get even moderately rich, it is not reasonable to expect, that they should waste their lives in cultivating the higher branch of the art, until their country becomes more alive to its importance, and better disposed to reward their labours.

These are the true causes that have retarded our progress; and for this, shall a nation which has, in all ages, abounded in men of sound understanding, and the brightest parts, be branded with incapacity, by a set of pedantic dreamers, who seem to imagine that the degrees of genius are to be measured like the degrees on a globe,—determine a man's powers from the latitude in which he was born,—and think that a painter, like certain tender plants, can only thrive in a hot-house? Gross as are these absurdities, there will always be a band of profound blockheads ready to adopt and circulate them; if it were only upon the authority of the great names by which they are sanctioned.

To return to our Royal Academy, I am told that one of their leading objects will be, sending young men abroad to study the antique statues, &c. Such kind of studies may sometimes improve an exalted genius, but they will not create it ; and whatever has been the cause, this same travelling to Italy has, in several instances that I have seen, seduced the student from nature, and led him to paint marble figures, in which he has availed himself of the great works of antiquity, as a coward does when he puts on the armour of an Alexander ; for, with similar pretensions, and similar vanity, the painter supposes he shall be adored as a second Raphael Urbino.

The fact is, that every thing necessary for the student, in sculpture or painting, may at this time be procured in London. Of the Venus, and the Gladiator, we have small casts ; and even the Torso, by which Michael Angelo asserted he learned all he knew of the art, has been copied in a reduced size ; and the cast, by which the principle may be clearly seen, is sold for a few shillings. These small casts, if quite correct, are full as useful to the student as the originals ; the parts are easier comprehended ; they are more portable to place in different lights ; and of an even colour : while the old Parian marbles are apt to shine, dazzle, and confound the eye. If this be doubted, let a plaster figure be smoked and oiled, and the true dimensions of the muscles can be no more distinguished than those of a sooty chimney-sweeper.

After all, though the best statues are unquestionably, in parts, superlatively fine, and superior to nature, yet they have invariably a something that is inferior.

As to pictures, there are enough in England to seduce us from studying nature, which every man ought to do, if he

aims at any higher rank than being an imitator of the works of others ; and to such servile spirits I will offer no advice.

In one word, I think that young men by studying in Italy have seldom learnt much more than the names of the painters ; though sometimes they have attained the amazing power of distinguishing styles,\* and knowing by the hue of the picture the hard name of the artist, a power which, highly as they pride themselves upon it, is little more than knowing one hand-writing from another. For this they gain great credit, and are supposed vast proficient, because they have travelled. They are gravely attended to by people of rank, with whom they claim acquaintance, and talk of the antique in a cant phraseology, made up of half or whole Italian, to the great surprise of their hearers, who become gulls, in order to pass for connoisseurs,—wonder with a foolish face of praise—and bestow unqualified admiration on the marvellous bad copies of marvellous bad originals, which they have brought home as trophies, and triumphantly display, to prove their discernment and taste.

Neither England nor Italy ever produced a more contemptible dauber than the late Mr. Kent,—and yet he gained the prize at Rome, in England had the first people for his patrons, and, to crown the whole, was appointed painter to the king. But in this country such men meet with the greatest encouragement, and soonest work their way into noblemen's houses and palaces.

To conclude,—I think that this ostentatious establishment can answer no one valuable purpose to the arts, nor be of the

\* Their mode of judging, subjects them to continual imposition ; for what is called manner, is easily copied by the lowest performer ;—he only fails in beauty, delicacy, and spirit !

least use to any individual, except those who are to be elected professors, and receive salaries, for the kind superintendence they will exercise over such of their brethren as have not so much interest as themselves.

Many of the objections which I have to the institution of this Royal Academy, apply with equal force to the project of the Society for the encouragement of Arts, Manufactures, and Commerce, for distributing premiums for drawings and pictures ; subjects of which they are totally ignorant, and in which they can do no possible service to the community.

It is extremely natural for noblemen, or young people of fortune, who have travelled, and seen fine pictures and statues, to be planet-struck with a desire of being celebrated in books, like those great men of whom they have read in the lives of the painters, &c. ; for it must be recollected that the popes, princes, and cardinals, who patronized these painters, have been celebrated as creators of the men who created those great works :—

“ Shar’d all their honours, and partook their fame.”

The Dilettanti had all this in prospect, when they offered to establish a drawing school, &c. at their own expense ; for here they expected to be paramount. But when those painters, who projected the scheme, presumed to bear a part in the direction of the school, the Dilettanti kept their money, and rejected them with scorn,—the whole castle fell to the ground, and has been no more heard of.

This society of castle-builders have a similar idea. They wish first to persuade the world, that no genius can deserve notice without being first cultivated under their direction ; and will ultimately neither foster nor encourage any artist that has not been brought up by themselves.

The sounding title of a Society for the encouragement of Arts, Manufactures, and Commerce, with two or three people of rank at their head, attracted a multitude of subscribers. Men, when repeatedly applied to, were unwilling to refuse two guineas a year ; people of leisure, tired of public amusements, found themselves entertained with formal speeches, from men who had still more pleasure in displaying their talents for oratory. Artificers of all descriptions were invited, and those who were not bidden, strained every nerve to become members, and appear upon the printed list, as promoters of the fine arts. By this means, they were consulted in their several professions, and happy was he who could assume courage enough to speak, though ever so little to the purpose.

The intention of this great Society is unquestionably laudable,—their success in subscriptions astonishing. How far their performances have been equal to their promises, it is not my business to inquire ; but as, while I had the honour of being a member, my opinion was frequently asked on some points relating to my own profession, I venture to lay it before the reader, with the same frankness that I then gave it.

When the Society was in its infancy, they gave premiums for children's drawings, and for this—let children lisp their praise. It was asserted that we should thus improve our own manufactures, and gravely asked by these professed encouragers of the commerce of their country, if the French children, being instructed in drawing, did not enable that people to give a better air to all the articles they fabricated. I answered positively, no ; and added, that thus trumpeting their praise, was a degradation of our own country, and giving to our rivals a character which they had no right to.

Were this point debated, French superiority would be supported by fashionable ladies, travelled gentlemen, and picture dealers. In opposition to them, would be those who are capable of judging for themselves, the few that are not led away by popular prejudices, and the first artists in the kingdom. These, I am conscious, would be a minority; but composed of men that ought to have weight, and whose opinion and advice should have been taken before the plan was put in execution.

Of the immense improvement that is to take place in our manufactures, from boys of almost every profession being taught to draw, I form no very sanguine expectations.

To attain the power of imitating the forms of letters with freedom and precision in all their due proportions and various elegant turns, as Snell has given them, requires as much skill as to copy different forms of columns and cornices in architecture, and might with some show of propriety be said to demand a knowledge of design; yet common sense and experience convince us, that the proper place for acquiring a fine hand is a writing-school. As measuring is but measuring, I do not think that a tailor would make a suit of clothes fit better, from having been employed twice seven years in taking the dimensions of all the bits of antiquity that remain in Greece.\* How absurd would it be to see perriwig-makers' and shoemakers' boys learning the art of drawing, that they might give grace to a peruke or a slipper. If the study of Claude's landscapes would benefit the carver of a picture frame, or the contemplation of a finely painted

\* Swift's Laputa tailor made all his clothes by mathematical rules, and there was no objection to them,—except that they never fitted those for whom they were made.

saucepan by Teniers, or Basson, would be an improvement to a tinman, it would be highly proper for this Society to encourage them in the practice of the arts. But as this is not the case, giving lads of all ranks a little knowledge of every thing, is almost as absurd as it would be to instruct shopkeepers in oratory, that they may be thus enabled to talk people into buying their goods, because oratory is necessary at the bar and in the pulpit. As to giving premiums to those that design flowers, &c. for silks and linens, let it be recollected that these artisans copy the objects they introduce from nature; a much surer guide than all the childish and ridiculous absurdities of temples, dragons, pagodas, and other fantastic fripperies, which have been imported from China.

As from all these causes (and many more might be added), it appears that a smattering in the arts can be of little use, except to those who make painting their sole pursuit, why should we tempt such multitudes to embark in a profession by which they never can be supported? For historical pictures there never can be a demand: our churches reject them; the nobility prefer foreign productions; and the generality of our apartments are too small to contain them. A certain number of portrait painters, if they can get patronized by people of rank, may find employment; but the majority, even of these, must either shift how they can amongst their acquaintance, or live by travelling from town to town like gipsies. Yet, as many will be allured by flattering appearances, and form vague hopes of success, some of the candidates must be unsuccessful; and men will be rendered miserable, who might have lived comfortably enough by almost any manufactory, and will wish that they had been taught to make a shoe, rather than thus devoted to

the polite arts. When I once stated something like this to the Society, a member humanely remarked, that the poorer we kept the artists, the cheaper we might purchase their works.\*

[In ridicule of the preference given to old pictures, Hogarth exercised not only his pencil but his pen. His Advertisement for the sale of the paintings of *Marriage-a-la-mode*, inserted in a *Daily Advertiser* of 1750, thus concludes:]

As according to the standard so righteously and laudably established by picture-dealers, picture-cleaners, picture-frame-makers, (and other connoisseurs,) the works of a painter are to be esteemed more or less valuable, as they are more or less scarce, and as the living painter is most of all affected by the inferences resulting from this and other considerations equally candid and edifying, Mr. Hogarth by way of precaution, not puff, begs leave to urge, that probably this will be the last sale of pictures he may ever exhibit, because of the difficulty of vending such a number at once to any tolerable advantage: and that the whole number he has already exhibited of the historical or humourous kind does not exceed fifty; of which the three sets called the *Harlot's Progress*, the *Rake's Progress*, and that now to be sold, make twenty; so that whoever has a taste of his own to rely on, and is not soo squeamish, and has courage enough to own it, by daring to give them a place in a collection till Time, (the supposed finisher, but real destroyer of paintings,) has rendered them fit for those more sacred repositories where schools, names, heads, masters, &c. attain their

\* [How far Hogarth's prediction has been fulfilled, by the repentance of some painters, who may have been thus dragged into the temple of taste, those painters only can determine. J. IRELAND.]

last stage of preferment, may from hence be convinced, that multiplicity at least, of his, Mr. Hogarth's, pieces, will be no diminution of their value."

[The annexed letter Mr. John Ireland was informed was written by Hogarth; add to this authority, of which he had no doubt, it carries internal evidence of his mind. It is printed in the London Magazine for 1737, and thus prefaced:]

"The following piece, published in the St. James's Evening Post of June 7th, is by the first painter in England,—perhaps in the world in his way.

"Every good-natured man and well-wisher to the Arts in England, must feel a kind of resentment at a very indecent paragraph, in the Daily Post of Thursday last, relating to the death of M. de Morine, first painter to the French king; in which very unjust, as well as cruel reflections, are cast on the noblest performance (in its way) that England has to boast of; I mean the work of the late Sir James Thornhill in Greenwich Hall. It has ever been the business of narrow, little geniuses, who by a tedious application to minute parts, have (as they fancy) attained to a great insight into the correct drawing of a figure, and have acquired just knowledge enough in the art to tell accurately when a toe is too short, or a finger too thick, to endeavour, by detracting from the merits of great men, to build themselves a kind of reputation. These peddling demi-critics, on the painful discovery of some little inaccuracy (which proceeds mostly from the freedom of the pencil), without any regard to the more noble parts of a performance (which they are totally ignorant of), with great satisfaction condemn the whole as a bad and incorrect piece.

The meanest artist in the Emelian square,  
Can imitate in brass the nails or hair;

Expert at trifles, and a cunning fool,  
Able to express the parts, but not the whole.

There is another set of gentry, more noxious to the art than these, and those are your picture jobbers from abroad, who are always ready to raise a great cry in the prints, whenever they think their craft is in danger ; and indeed it is their interest to depreciate every English work as hurtful to their trade of continually importing ship-loads of dead Christs, Holy Families, Madonas, and other dismal dark subjects, neither entertaining nor ornamental, on which they scrawl the terrible cramp names of some Italian masters, and fix on us poor Englishmen the character of universal dupes. If a man, naturally a judge of painting, not bigotted to those empyrics, should cast his eye on one of their sham virtuoso pieces, he would be very apt to say, ‘ Mr. Bubbleman, that grand Venus, as you are pleased to call it, has not beauty enough for the character of an English cook-maid.’—Upon which the quack answers, with a confident air, ‘ Sir, I find that you are no connoisseur ; the picture, I assure you, is in Alesso Baldminetto’s second and best manner, boldly painted, and truly sublime : the contour gracious ; the air of the head in the high Greek taste ; and a most divine idea it is.’—Then spitting in an obscure place, and rubbing it with a dirty handkerchief, takes a skip to t’other end of the room, and screams out in raptures,—‘ There’s an amazing touch ! A man should have this picture a twelvemonth in his collection before he can discover half its beauties !’ The gentleman (though naturally a judge of what is beautiful, yet ashamed to be out of the fashion, by judging for himself). with this cant is struck dumb ; gives a vast sum for the picture, very modestly confesses he is indeed quite ignorant of painting, and bestows a frame worth fifty pounds on a fright-

ful thing, which, without the hard name, is not worth so many farthings. Such impudence as is now continually practised in the picture trade must meet with its proper treatment, would gentlemen but venture to see with their own eyes. Let but the comparison of pictures with nature be their only guide, and let them judge as freely of painting as they do of poetry, they would then take it for granted, that when a piece gives pleasure to none but these connoisseurs, or their adherents, if the purchase be a thousand pounds, 'tis nine hundred and ninety-nine too dear; and were all our grand collections stripped of such sort of trumpery, then, and not till then, it would be worth an Englishman's while to try the strength of his genius to supply their place; which now it were next to madness to attempt, since there is nothing that has not travelled a thousand miles, or has not been done a hundred years, but is looked upon as mean and ungenteel furniture. What Mr. Pope in his last work says of poems, may with much more propriety be applied to pictures:

‘ Authors, like coins, grow dear as they grow old;  
It is the rust we value, not the gold.’

Sir James Thornhill, in a too modest compliance with the connoisseurs of his time, called in the assistance of Mr. André, a foreigner, famous for the fullness of his outline, to paint the royal family at the upper end of Greenwich Hall—to the beauties or faults of which I have nothing to say; but with regard to the ceiling, which is entirely of his own hand, I am certain all unprejudiced persons, with (or without) much insight into the mechanic parts of painting, are at the first view struck with the most agreeable harmony and play of colours that ever delighted the eye of a spectator. The

composition is altogether extremely grand, the groups finely disposed, the light and shade so contrived as to throw the eye with pleasure on the principal figures, which are drawn with great fire and judgment; the colouring of the flesh delicious, the drapery great, and well folded, and upon examination, the allegory is found clear, well invented, and full of learning: in short, all that is necessary to constitute a complete ceiling-piece, is apparent in that magnificent work. Thus much is in justice to that great English artist.

BRITOPHIL.

N. B. If the reputation of this work were destroyed, it would put a stop to the receipt of daily sums of money from spectators, which is applied to the use of sixty charity-children."

## CHAPTER IV.

The motives by which Hogarth was induced to publish his *Analysis of Beauty*; the abuse it drew upon him, and his vindication of himself and his work.

“What! a book, and by Hogarth! then twenty to ten,  
All he’s gained by the pencil he’ll lose by the pen.”

“Perhaps it may be so—howe’er, miss or hit,  
He will publish—here goes—it’s double or quit.”

Epigram by HOGARTH.

[HOGARTH finding his prints were become sufficiently numerous to form a handsome volume, in the year 1745,\* engraved his own portrait as a frontispiece. In one corner of the plate he introduced a painter’s palette, on which was a waving line inscribed *The line of Beauty*. This created much speculation, and as he himself expresses it,]

The bait soon took, and no Egyptian hieroglyphic ever amused more than it did for a time; painters and sculptors came to me to know the meaning of it, being as much puzzled with it as other people, till it came to have some explanation; then, indeed, but not till then, some found it out

\* [Such is the date, both in his MS. and the preface to the *Analysis*; though under the print, he has engraven, *Se ipse pinxit et sculpsit*, 1749. It is probable that in the first instance, he spoke of the painting it was taken from, now in the National Gallery. J. IRELAND.]

to be an old acquaintance of theirs,\* though the account they could give of its properties was very near as satisfactory as that which a day-labourer, who constantly uses the lever, could give of that machine as a mechanical power. They knew it, as Falstaff did Prince Henry—by instinct!

[This crooked line drew upon him a numerous band of opponents, and involved him in so many disputes, that he at length determined to write a book, explain his system, and silence his adversaries.]

My preface and introduction to the Analysis contain a general explanation of the circumstances which led me to commence author; but this has not deterred my opponents from loading me with much gross, and I think unmerited obloquy; it therefore becomes necessary that I should try to defend myself from their aspersions.

Among many other high crimes and misdemeanours, of which I am accused, it is asserted that I have abused the great masters. This is so far from being just, that when the truth is fairly stated, it may possibly appear, that the professional reputation of these luminaries of the arts, is more injured by the wild and enthusiastic admiration of those who denominate themselves their fast friends, than by men who are falsely classed their enemies.

Let us put a case: suppose a brilliant landscape had been so finely painted by a first-rate artist, that the trees, water, sky, &c. were boldly, though tenderly relieved from each other, and the eye of the spectator might, as it were, travel into the scenery; and suppose this landscape, by the heat

\* [To this he evidently alludes, in giving the well-known story of Columbus breaking the egg, as a subscription receipt to his Analysis of Beauty. J. IRELAND.]

of the sun, the ravages of time, or the still more fatal ravages of picture-cleaners, was shorn of its beams, and deprived of all its original brightness; let me ask, whether the man who will affirm that this almost obliterated, unharmonious, spotty patchwork piece of antiquity is in the state that it first came out of the artist's hands, does not abuse the painter? and whether he who asserts, that though it might once have been bright and clear, it is now faded, does not thus place the defects to the proper account; and consequently defend him?

So far from attempting to lower the ancients, I have always thought, and it is universally admitted, that they knew some fundamental principles in nature, which enabled them to produce works that have been the admiration of succeeding ages; but I have not allowed this merit to those leaden-headed imitators, who, having no consciousness of either symmetry or propriety, have attempted to mend nature, and, in their truly ideal figures, gave similar proportions to a Mercury and a Hercules.

This, and many other opinions which I have ventured to advance, has roused a nest of hornets, from whose stings I would wish to guard myself, as I am conscious that they will try to condemn all my works by my own rules. To disappoint these insects, I have, in my explanatory prints, done the Antinous, Venus, &c. in a slighter style than the other figures, to show that they are introduced as mere references to the originals; and I will not now attempt to paint my Goddess of Beauty. Who can tell how long the artist was employed in giving such exquisite grace to the Grecian Venus? he might, perhaps, think that a single super-excellent statue would confer immortality, and was sufficient for a whole life. Can any one expect to see equal

perfection, in that which is done *in little*, and in a short space of time ?

With respect to *beauty*, though men felt its effects, yet both artists and others appeared to me to be totally ignorant of its principles ; and contented themselves with bestowing undistinguishing praise, and giving us cold and servile copies of the fine models of antiquity, without making any inquiry into the system by which they were produced. The few who wished to learn the principles, found themselves so bewildered and confounded by the vague and contradictory opinions which they had heard and read concerning beauty and grace, that they began to suspect the whole to be an illusion, and that neither one nor the other existed except in fancy and imagination. This should excite less surprise, from its having sometimes happened in a matter of an infinitely higher and more important nature ; and were it politically right, it is possible that a small octavo might be written, which would start as many folios of theological controversy as would fill Westminster Hall ; though the whole put together might be mere lumber, and of no more use than waste paper. But this by the bye. To return into my own path, and resume the reasons that induced me to tread it in a new character. In doing this, it will be proper to give a succinct statement of the strange way in which this subject has been treated by preceding writers.

The first attempts that were made to fix true ideas of taste upon a surer basis, were by natural philosophers, who, in their amplified contemplations on the universal beauty displayed in the harmony and order of nature, very soon lost themselves ; an event that, from the way in which they set out, was inevitable ; for, if I may be permitted to adopt an allegorical figure, it necessarily led them into the wide

*road of order and regularity*, which they unexpectedly found crossed and intersected by many other paths, that led into the *labyrinths of variety*; where, not having passed through the *province of painting*, they became confused, and could never find their way. To explaining the order and usefulness of nature they might be equal; but of her sportiveness and fancy, they were totally ignorant. To extricate themselves from these difficulties, they ascended *the mound of moral beauty*, contiguous to the open *field of divinity*, where rambling and ranging at large, they lost all remembrance of their former pursuit.

These gentlemen having failed, it was next suggested, that the deeply-read and travelled man, was the only person fully qualified to undertake the task of analysing beauty. But here let it be observed, that a few things well seen, and thoroughly understood, are more likely to furnish proper materials for this purpose, than the cursory view of all that can be met with in a hasty journey through Europe.

Nature is simple, plain, and true, in all her works, and those who strictly adhere to her laws, and closely attend to her appearances in their infinite varieties, are guarded against any prejudiced bias from truth; while those who have seen many things that they cannot well understand, and read many books which they do not fully comprehend, notwithstanding all their pompous parade of knowledge, are apt to wander about it and about it, perpetually perplexing themselves and their readers with the various opinions of other men.

The knowledge necessary for writing a work on the arts, differs as much from that acquired by the simple traveller, as the art of simpling doth from the science of botany. Taking the grand tour, to see and pick up curiosities, which the tra-

vellers are taught nicely to distinguish from each other, by certain cramp marks and hard names, may with no great impropriety be termed going a simpling ; but with this special difference, that your field simpler never picks up a nettle for a marsh-mallow ; a mistake which your tour simpler is very liable to.

As to those painters who have written treatises on painting, they were, in general, too much taken up with giving rules for the operative part of the art, to enter into physiological disquisitions on the nature of the objects. With respect to myself, I thought I was sufficiently grounded in the principles of my profession, to throw some new lights on the subject ; and though the pen was to me a new instrument, yet, as the mechanic at his loom may possibly give as satisfactory an account of the materials and composition of the rich brocade he weaves, as the smooth-tongued mercer, surrounded with all his parade of showy silks, I trusted that I might make myself tolerably understood, by those who would take the trouble of examining my book and prints together ; for, as one who makes use of signs and gestures to convey his meaning in a language of which he has little knowledge, I have occasionally had recourse to my pencil. For this I have been assailed by every profligate scribbler in town, and told that, though words are man's province, they are not my province ; and that, though I have put my name to the *Analysis of Beauty*, yet (as I acknowledge having received some assistance from two or three friends) I am only the supposed author. By those of my own profession I am treated with still more severity. Pestered with caricature drawings, and hung up in effigy in prints ; accused of vanity, ignorance, and envy ; called a mean and con-

temptible dauber ; represented in the strangest employments, and pictured in the strangest shapes ; sometimes under the hieroglyphical semblance of a satyr, and at others under the still more ingenious one of an ass.

Not satisfied with this, finding that they could not overturn my system, they endeavoured to wound the peace of my family. This was a cruelty hardly to be forgiven : to say that such malicious attacks and caricatures did not discompose me would be untrue, for to be held up to public ridicule would discompose any man ; but I must at the same time add, that they did not much distress me. I knew that those who venture to oppose received opinions, must in return have public abuse ; so that, feeling I had no right to exemption from the common tribute, and conscious that my book had been generally well received, I consoled myself with the trite observation, that every success or advantage in this world must be attended by some sort of a reverse ; and that, though the worst writers and worst painters have traduced me, by the best I have had more than justice done me. The partiality with which the world has received my works, and the patronage and friendship with which some of the best characters in it have honoured the author, ought to excite my warmest gratitude, and demand my best thanks. They enable me to despise this cloud of insects ; for happily, though their buzzing may tease, their stings are not mortal.

[On the 6th of June 1757, Hogarth was appointed “ Serjeant Painter of all his Majesty’s works, as well belonging to his Royal Palaces or houses, as to his great Wardrobe or otherwise.” He thus notices the interest by which he obtained the places and its annual profits.]

Just after my brother’s death, I obtained, by means

of my friend Mr. Manning and the Duke of Devonshire, the office of Serjeant Painter, which might not have exceeded one hundred a year to me for trouble and attendance ; but by two portraits, at more than eighty pounds each, the last occasioned by his present Majesty's accession, and some other things, it has, for these last five years, been one way or other worth two hundred pounds per annum.

## CHAPTER V.

Hogarth's inducement to paint the picture of Sigismunda; his correspondence with Lord Grosvenor on the subject, contrasted by two letters from Lord Charlemont, for whom he had previously painted an interesting scene; Origin of the Quarrel with Wilkes and Churchill, which gave rise to the Print of the Bear, &c.

BEING thus driven out of the only profitable branch of my profession, I at first thought of attaching myself to history painting; but in this there was no employment; for in forty years I had only two orders of any consequence for historical pictures. This was rather mortifying; and being, by the profits of my former productions, and the office of Serjeant Painter, tolerably easy in my circumstances, and thoroughly sick of the idle quackery of criticism, I determined to quit the pencil for the graver. In this humble walk I had one advantage: the perpetual fluctuations in the manners of the times enabled me to introduce new characters, which being drawn from the passing day, had a chance of more originality, and less insipidity, than those which are repeated again and again, and again, from old stories. Added to this, the prints which I had previously engraved were now become a voluminous work, and circulated not only through England but over Europe. These being secured to me by an Act which I had previously

got passed, were a kind of an estate ; and as they wore, I could repair and re-touch them; so that in some particulars they became better than when first engraved.\*

While I was making arrangements to confine myself entirely to my graver, an amiable nobleman (Lord Charlemont) requested that before I bade a final adieu to the pencil, I would paint him one picture. The subject to be my own choice, and the reward,—whatever I demanded. The story I pitched upon, was a young and virtuous married lady, who, by playing at cards with an officer, loses her money, watch, and jewels ; the moment when he offers them back in return for her honour, and she is wavering at his suit, was my point of time.

The picture was highly approved of, and the payment was noble ; but the manner in which it was made, by a note inclosed in one of the following letters, was, to me, infinitely more gratifying than treble the sum.

*From Lord Charlemont to Mr. Hogarth.*

“Dear Sir,

Mount-street, 19 Aug. 1759.

“I have been so excessively busied with ten thousand troublesome affairs, that I have not been able to wait upon you according to my promise, nor even to find time to sit for my picture ; as I am obliged to set out for Ireland to-morrow, we must defer that till my return, which will be in

\* [Hogarth might conceive that by rendering the habits of his early figures more conformable to the fashion of the times when they were altered, he improved them. Collectors are of a different opinion ; though it must be acknowledged, that in Plate IV. of the *Rake's Progress*, the humour is much heightened by introducing a group of vulgar minor gamblers, in the place of the shoeblack.—  
J. IRELAND.]

the latter end of January, or in the beginning of February at farthest. I am still your debtor, more so indeed than I ever shall be able to pay ; and did intend to have sent you before my departure what trifling recompence my abilities permit me to make you. But the truth is, having wrong calculated my expenses, I find myself unable for the present even to attempt paying you—However, if you be in any present need of money, let me know it, and as soon as I get to Ireland I will send you, not the price of your picture, for that is inestimable, but as much as I can afford to give for it. Sir, I am, with the most sincere wishes for your health and happiness,

“ Your most obedient humble servant,

“ CHARLEMONT.”

*To Mr. Hogarth.*

“ Dear Sir,

Dublin, 29 January, 1760.

“ Inclosed I send you a note upon Nesbitt for one hundred pounds ; and considering the name of the author, and the surprising merit of your performance, I am really much ashamed to offer such a trifle in recompence for the pains you have taken, and the pleasure your picture has afforded me. I beg you would think that I by no means attempt to pay you according to your merit, but according to my own abilities. Were I to pay your deserts, I fear I should leave myself poor indeed. Imagine that you have made me a present of the picture, for literally as such I take it, and that I have begged your acceptance of the inclosed trifle. As this is really the case, with how much reason do I subscribe myself,

“ Your most obliged humble servant,

“ CHARLEMONT.”

This elevating circumstance had its contrast, and brought on a train of most dissatisfactory circumstances, which by happening at a time when I thought myself, as it were, landed, and secure from tugging any longer at the oar, were rendered doubly distressing.

A gentleman (now a nobleman), seeing this picture, pressed me with much vehemence to paint another for him, upon the same terms. To this I reluctantly assented; and as I had been frequently flattered for my power of giving expression, I thought the figure of Sigismunda weeping over the heart of her lover, would enable me to display it. Impressed with this idea, I fixed upon this very difficult subject. My object was dramatic, and my aim to draw tears from the spectator; an effect I have often witnessed at a tragedy; and it therefore struck me that it was worth trying, if a painter could not produce the same effect, and touch the heart through the eye, as the player does through the ear. Thus far I have been gratified; I have more than once seen the tear of sympathy trickle down the cheek of a female, while she has been contemplating the picture.

As four hundred pounds had a short time before been bid for a picture of Sigismunda, painted by a French master, but falsely ascribed to Corregio, four hundred pounds was the price at which I rated this.

By any other of my pursuits I could have got twice the sum in the time I devoted to it; nor was it more than half what a fashionable face-painter would have gained in the same period. Upon these grounds I put it at this sum; see the letter, and see the answer. It ended in my keeping the picture in my painting-room, and his Lordship keeping his money in his pocket. Had it been Charlemont!

[This transaction having given rise to many ridiculous false-

hoods, the following unvarnished tale will set the whole in its true light. (January, 1764.)

The picture of Sigismunda was painted at the earnest request of Sir Richard Grosvenor, now Lord Grosvenor, in the year 1759, at a time when Mr. Hogarth had fully determined to leave off painting ; partly on account of ease and retirement, but more particularly because he had found by thirty years' experience, that his pictures, except in an instance or two, mentioned in the note,\* had not produced him one quarter of the profit that arose from his engravings. However, the flattering compliments, as well as generous offers made him by the above gentleman (who was immensely rich), prevailed upon the unwary artist to undertake this difficult subject (which being seen, and fully approved of by his Lordship, whilst in hand), was, after much time and the utmost efforts finished,—BUT HOW! the painter's death (as usual), can only positively determine. The price required for it was therefore not on account of its value as a picture, but proportioned to the value of the time it took in painting.

This nobleman, in the interim, fell into the clutches of the dealers in old pictures ; the treatment a man who painted new ones was to expect where these gentry once get a footing, so much alarmed the artist, that he thought it best to set his Lordship at full liberty to take or reject the picture, by writing the following letter, and putting him in mind of the agreement which was made when the work was undertaken.

[\* The Altar-piece in St. Mary Redcliffe's, Bristol, for which he received £500 ; and the Paul before Felix, painted for Lincoln's Inn Hall.—J. IRELAND.]

*Mr. Hogarth's Letter to Sir Richard Grosvenor.*

“ Sir,

“ I have done all I can to the picture of Sigismunda ; you may remember you was pleased to say you would give me what price I should think fit to set upon any subject I would paint for you, and at the time you made this generous offer, I in return made it my request, that you would use no ceremony in refusing the picture when done, if you should not be thoroughly satisfied with it. This you promised should be as I pleased, which I now entreat you to comply with, without the least hesitation, if you think four hundred too much money for it.\* One more favour I have to beg, which is, that you will determine on this matter as soon as you can conveniently, that I may resolve whether I shall go about another picture, for Mr. Hoare the banker, on the same conditions, or stop here.

“ I am, &c.”

June 13, 1757.

*Sir Richard Grosvenor to Mr. Hogarth.*

“ Sir,

“ I should sooner have answered yours of the 13th instant, but have been mostly out of town. I understand by it that you have a commission from Mr. Hoare for a picture. If he should have taken a fancy to the Sigismunda, I have no sort of objection to your letting him have it ; for I really think the performance so striking and inimitable, that the con-

\* N. B. At Sir Luke Schaub's sale, Sir Richard Grosvenor bid £400 for a less picture, said to be a Corregio, but really painted by an obscure French artist.

stantly having it before one's eyes, would be too often occasioning melancholy ideas to arise in one's mind, which a curtain's being drawn before it would not diminish in the least.

" I am, Sir, your most obedient servant,

" RICHARD GROSVENOR."

Grosvenor-square,  
Sunday morning, June 17th.

*Mr. Hogarth's Reply.*

" Sir Richard,

" As your obliging answer to my letter in regard to the picture of Sigismunda did not seem to be quite positive, I beg leave to conclude you intend to comply with my request, if I do not hear from you within a week.

" I am, &c. W. H."

His Lordship not thinking fit to take any farther notice of the affair, here it must have ended ; but things having been represented in favour of his Lordship, and much to Mr. Hogarth's dishonour, the foregoing plain tale is therefore submitted to such as may at any time think it worth while to see the whole truth, in what has been so publicly talked of.]

As the most violent, and virulent abuse thrown on Sigismunda was from a set of miscreants, with whom I am proud of having been ever at war, I mean the expounders of the mysteries of old pictures, I have been sometimes told they were beneath my notice. This is true of them individually, but as they have access to people of rank, who seem as happy in being cheated as these *merchants* are in cheating them, they have a power of doing much mischief to a modern

artist. However mean the vender of poisons, the mineral is destructive :—to me its operation was troublesome enough. Ill-nature spread so fast, that now was the time for every little dog in the profession to bark, and revive the old spleen which appeared at the time of the Analysis. The anxiety that attends endeavouring to recollect ideas long dormant, and the misfortunes which clung to this transaction, coming at a time when nature demands quiet, and something besides exercise to cheer it, added to my long sedentary life, brought on an illness which continued twelve months. But when I got well enough to ride on horseback, I soon recovered. This being a period when war abroad and contention at home engrossed every one's mind, prints were thrown into the back-ground ; and the stagnation rendered it necessary that I should do some *timed thing*, to recover my lost time, and stop a gap in my income. This drew forth my print of *the Times*, a subject which tended to the restoration of peace and unanimity, and put the opposers of these humane objects in a light, which gave great offence to those who were trying to foment disaffection in the minds of the populace. One of the most notorious among them, till now rather my friend and flatterer, attacked me in a North Briton, in so infamous and malign a style, that he himself, when pushed even by his best friends, was driven to so poor an excuse as to say, he was drunk when he wrote it. Being at that time very weak, and in a kind of slow fever, it could not but seize on a feeling mind. My philosophical friends advise me to laugh at the nonsense of party-writing—who would mind it ? but I cannot rest myself—

“ Who steals my gold, steals trash ; 'tis something ; nothing ;  
'Twas mine, 'tis his, and has been slave to thousands :

But he that filches from me my good name,  
Robs me of that which not enriches him,  
And makes me poor indeed."

Such being my feelings, my great object was to return the compliment, and turn it to some advantage.

This renowned patriot's portrait drawn, like as I could as to features, and marked with some indications of his mind, fully answered my purpose. The ridiculous was apparent to every eye. A Brutus! a saviour of his country, with such an aspect! was so arrant a farce, that though it gave rise to much laughter in the lookers-on, galled both him and his adherents to the bone. This was proved by the papers being every day crammed with invectives against the artist, till the town grew absolutely sick of thus seeing me always at full length.

Churchill, Wilkes's toad-eater, put the North Briton into verse, in an epistle to Hogarth; but as the abuse was precisely the same, except a little poetical heightening, which goes for nothing, it made no impression, but perhaps in some measure effaced or weakened the black strokes of the N. B. However, having an old plate by me, with some parts ready, such as the back-ground and a dog, I began to consider how I could turn so much work laid aside to some account, so patched up a print of Master Churchill in the character of a Bear. The pleasure, and pecuniary advantage, which I derived from these two engravings, together with occasionally riding on horseback, restored me to as much health as can be expected at my time of life.

Thus have I gone through the principal circumstances of a life which, till lately, past pretty much to my own satisfaction, and, I hope, in no respect injurious to any other man. This I can safely assert, I have invariably endeavoured

to make those about me tolerably happy, and my greatest enemy cannot say I ever did an intentional injury; though, without ostentation, I could produce many instances of men that have been essentially benefited by me. What may follow, God knows.

FINIS.

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## REMARKS ON VARIOUS PRINTS,

WRITTEN BY HOGARTH.\*

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### I. CHARACTERS AND CARICATURAS.

BEING perpetually plagued, from the mistakes made among the illiterate, by the similitude in the sound of the words character and caricatura, I ten years ago endeavoured to explain the distinction by the above print; and as I was then publishing *Marriage A-la-mode*, wherein were characters of high life, I introduced the great number of faces there delineated, (none of which are exaggerated) varied at random, to prevent if possible personal application, when the prints should come out:

“ We neither this nor that Sir Fopling call,  
He ’s knight o’ th’ shire, and represents you all.”

\* [First printed by John Ireland, in vol. iii. of “*Hogarth Illustrated*,” 1798, from Hogarth’s MSS. then in his possession.]

This, however did not prevent a likeness being found for each head, for a general character will always bear some resemblance to a particular one.

## II. MARRIAGE A-LA-MODE.

[A description was found among the papers of the late Mr. Lane, of Hillingdon; and his family believed it to be Hogarth's explanation, either copied from his own handwriting, or given verbally to Mr. Lane at the time he purchased the pictures. It will be found in John Ireland's "Hogarth Illustrated," vol. ii. pp. 8—15. It differs not materially from Dr. Trusler's description, who seems to have made what use he thought proper of it.]

## III. INDUSTRY AND IDLENESS.

Industry and Idleness, exemplified in the conduct of two fellow-prentices; where the one, by taking good courses, and pursuing those points for which he was put apprentice, becomes a valuable man, and an ornament to his country; whilst the other, giving way to idleness, naturally falls into poverty, and most commonly ends fatally, as is expressed in the last print. As these prints were intended more for use than ornament, they were done in a way that might bring them within the purchase of those whom they might most concern; and, lest any part should be mistaken, a description of each print is engraved thereon. Yet, notwithstanding the inaccuracy of the engraving, what was thought conducive and necessary for the purpose for which they were intended, such as action and expression, &c. are as carefully attended to, as the most delicate strokes of the

graver would have given, sometimes more; for often expression, the first quality in pictures, suffers in this point, for fear the beauty of the stroke should be spoiled; while the rude and hasty touch, when the fancy is warm, gives a spirit not to be equalled by high finishing.

These twelve prints were calculated for the instruction of young people, and every thing addressed to them is fully described in words as well as figures; yet to foreigners a translation of the mottoes, the intention of the story, and some little description of each print, may be necessary. To this may be added, a slight account of our customs, as boys being usually bound for seven years, &c. Suppose the whole story was made into a kind of tale, describing in episode the nature of a night-cellar, a marrow-bone concert, a Lord Mayor's show, &c. These prints I have found sell much more rapidly at Christmas than at any other season.

#### IV. THE GATE OF CALAIS.

After the March to Finchley, the next print that I engraved, was the Roast Beef of Old England;\* which took its rise from a visit I paid to France the preceding year. The first time an Englishman goes from Dover to Calais, he must be struck with the different face of things at so little a distance, A farcical pomp of war, pompous parade of religion, and much bustle with very little business. To sum up all, poverty, slavery, and innate insolence, covered with an affec-

\* [So does he express himself in the MS. though the Roast Beef was published March 6, 1749; and the March, Dec. 31, 1750.—J. IRELAND.]

tation of politeness, give you even here a true picture of the manners of the whole nation ; nor are the priests less opposite to those of Dover, than the two shores. The friars are dirty, sleek, and solemn ; the soldiery are lean, ragged, and tawdry ; and as to the fishwomen—their faces are absolute leather.

As I was sauntering about, and observing them near the Gate, which it seems was built by the English, when the place was in our possession, I remarked some appearance of the arms of England on the front. By this, and idle curiosity, I was prompted to make a sketch of it, which being observed, I was taken into custody ; but not attempting to cancel any of my sketches or memorandums, which were found to be merely those of a painter for his private use, without any relation to fortification, it was not thought necessary to send me back to Paris.\* I was only closely confined to my own lodgings, till the wind changed for England ; where I no sooner arrived, than I set about the picture, made the gate my back-ground, and in one corner introduced my own portrait,† which has generally been thought a correct likeness, with the soldier's hand upon my shoulder. By the fat friar, who stops the lean cook, that is sinking under the weight of a vast sirloin of beef, and two of the military bearing off a great kettle of soup maigre, I meant to display to my own countrymen the striking difference between the food, priests, soldiers, &c. of two nations so contiguous, that in a clear day one coast may be seen from the other. The melancholy and miserable Highlander,

\* [It has been said that Hogarth never went farther into France than Calais ; this proves he had reached Paris.—J. IRELAND.]

† [This was afterwards copied for a watch-paper.—J. IRELAND.]

browsing on his scanty fare, consisting of a bit of bread and an onion, is intended for one of the many that fled from this country after the rebellion in 1745.

## V. BEER STREET AND GIN LANE.

When these two prints were designed and engraved, the dreadful consequences of gin-drinking appeared in every street. In Gin Lane, every circumstance of its horrid effects is brought to view *in terrorem*. Idleness, poverty, misery, and distress, which drives even to madness and death, are the only objects that are to be seen; and not a house in tolerable condition but the pawnbroker's and Gin-shop.

Beer Street, its companion, was given as a contrast, where that invigorating liquor is recommended, in order to drive the other out of vogue. Here all is joyous and thriving. Industry and jollity go hand in hand. In this happy place, the pawnbroker's is the only house going to ruin; and even the small quantity of porter that he can procure is taken in at the wicket, for fear of further distress.

## VI. FOUR STAGES OF CRUELTY.

The leading points in these, as well as the two preceding prints, were made as obvious as possible, in the hope that their tendency might be seen by men of the lowest rank. Neither minute accuracy of design, nor fine engraving, were deemed necessary, as the latter would render them too expensive for the persons to whom they were intended to be useful. And the fact is, that the passions may be more forcibly expressed by a strong bold stroke, than by the most delicate en-

graving. To expressing them as I felt them, I have paid the utmost attention, and as they were addressed to hard hearts, have rather preferred leaving them hard, and giving the effect, by a quick touch, to rendering them languid and feeble by fine strokes and soft engraving; which require more care and practice than can often be attained, except by a man of a very quiet turn of mind. Mason, who gave two strokes to every particular hair that he engraved, merited great admiration; but at such admiration I never aspired, neither was I capable of obtaining it if I had.

The prints were engraved with the hope of, in some degree, correcting that barbarous treatment of animals, the very sight of which renders the streets of our metropolis so distressing to every feeling mind. If they have had this effect, and checked the progress of cruelty, I am more proud of having been the author, than I should be of having painted Raphael's Cartoons.

The French, among their other mistakes respecting our tragedies, &c. &c. assert, that such scenes could not be represented except by a barbarous people. Whatever may be our national character, I trust that our national conduct will be an unanswerable refutation.\*

## VII. ELECTION ENTERTAINMENT. 1755.

These two patriots,† who, let what party will prevail, can

\* [Humanity and tenderness of mind were the leading characteristics of my most valued and most regretted friend Mortimer; he would not have trod on a worm; yet, in painting subjects from which the common eye would revolt, he had the greatest delight.

J. IRELAND.]

† [The Butcher with *pro patriâ* in his cap, and his wounded companion. N.]

be no gainers, yet spend their time, which is their fortune, for what they suppose right, and for a glass of gin lose their blood, and sometimes their lives, in support of the cause, are, as far as I can see, entitled to an equal portion of fame with many of the emblazoned heroes of ancient Rome ; but such is the effect of prejudice, that though the picture of an antique wrestler is admired as a grand character, we necessarily annex an idea of vulgarity to the portrait of a modern boxer. An old blacksmith in his tattered garb is a coarse and low being ; strip him naked, tie his leathern apron round his loins,—chisel out his figure in free-stone or marble, precisely as it appears,—he becomes elevated, and may pass for a philosopher, or a Deity.

#### VIII. THE BENCH.

I have ever considered the knowledge of character, either high or low, to be the most sublime part of the art of painting or sculpture ; and caricatura as the lowest : indeed as much so as the wild attempts of children, when they first try to draw :—yet so it is, that the two words, from being similar in sound, are often confounded. When I was once at the house of a foreign face-painter, and looking over a legion of his portraits, Monsieur, with a low bow, told me that he infinitely admired my caricatures ! I returned his *congé*, and assured him, that I equally admired his.

I have often thought that much of this confusion might be done away, by recurring to the three branches of the drama, and considering the difference between Comedy, Tragedy, and Farce. Dramatic dialogue, which represents nature as it really is, though neither in the most elevated nor yet the most familiar style, may fairly be denominated Co-

medy : for every incident introduced might have thus happened, every syllable have been thus spoken, and so acted in common life. Tragedy is made up of more extraordinary events. The language is in a degree inflated, and the action and emphasis heightened. The performer swells his voice, and assumes a consequence in his gait ; even his habit is full and ample, to keep it on a par with his deportment. Every feature of his character is so much above common nature, that, were people off the stage to act, speak, and dress in a similar style, they would be thought fit for Bedlam. Yet with all this, if the player does not o'erstep the proper bounds, and, by attempting too much, become swoln, it is not caricatura, but elevated character. I will go further, and admit that with the drama of Shakspeare, and action of Garrick, it may be a nobler species of entertainment than comedy.

As to Farce, where it is exaggerated, and *outré*, I have no objection to its being called caricatura, for such is the proper title.

#### IX. THE FIVE ORDERS OF PERRIWIGS.

There is no great difficulty in measuring the length, breadth, or height of any figures, where the parts are made up of plain lines. It requires no more skill to take the dimensions of a pillar or cornice, than to measure a square box ; and yet the man who does the latter is neglected, and he who accomplishes the former, is considered as a miracle of genius ; but I suppose he receives his honours for the distance he has travelled to do his business.\*

\* [This is a pointed ridicule in Stuart's "Antiquities of Athens," in which the measurements of all the members of the Greek architecture are given with minute accuracy. J. IRELAND.

# CHARACTERS OF HOGARTH;

WITH

## CRITICISMS ON HIS WORKS.

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### I. BY THE HON. HORACE WALPOLE.\*

HAVING dispatched the herd of our painters in oil, I reserved to a class by himself that great and original genius, Hogarth; considering him rather as a writer of comedy with a pencil, than as a painter. If catching the manners and follies of an age living as they rise, if general satire on vices and ridicules, familiarized by strokes of nature, and heightened by wit, and the whole animated by proper and just expressions of the passions, be comedy, Hogarth composed comedies as much as Moliere: in his *Marriage A-la-mode* there is even an intrigue carried on throughout the piece. He is more true to character than Congreve; each personage is distinct from the rest, acts in his sphere, and cannot

\* “Since the first edition of this work, a much ampler account of Hogarth and his works has been given by Mr. Nichols, which is not only more accurate, but much more satisfactory than mine; omitting nothing that a collector would wish to know, either with regard to the history of the painter himself, or to the circumstances, different editions, and variations of his prints. H. WALPOLE.”

be confounded with any other of the *Dramatis Personæ*. The alderman's footboy, in the last print of the set I have mentioned, is an ignorant rustic ; and if wit is struck out from the characters in which it is not expected, it is from their acting conformably to their situation and from the mode of their passions, not from their having the wit of fine gentlemen. Thus there is wit in the figure of the alderman, who when his daughter is expiring in the agonies of poison, wears a face of solicitude, but it is to save her gold ring, which he is drawing gently from her finger. The thought is parallel to Moliere's, where the miser puts out one of the candles as he is talking. Moliere, inimitable as he has proved, brought a rude theatre to perfection. Hogarth had no model to follow and improve upon. He created his art ; and used colours instead of language. His place is between the Italians, whom we may consider as epic poets and tragedians, and the Flemish painters, who are as writers of farce and editors of burlesque nature. They are the Tom Browns of the mob. Hogarth resembles Butler, but his subjects are more universal, and amidst all his pleasantry he observes the true end of comedy, reformation ; there is always a moral to his pictures. Sometimes he rose to tragedy, not in the catastrophe of kings and heroes, but in marking how vice conducts insensibly and incidentally to misery and shame. He warns against encouraging cruelty and idleness in young minds, and discerns how the different vices of the great and the vulgar lead by various paths to the same unhappiness. The fine lady in *Marriage A-la-mode*, and Tom Nero in the *Four Stages of Cruelty*, terminate their story in blood—she occasions the murder of her husband, he assassinates his mistress. How delicate and superior too is his satire, when he intimates in the College of

Physicians and Surgeons that preside at a dissection, how the legal habitude of viewing shocking scenes hardens the human mind, and renders it unfeeling. The president maintains the dignity of insensibility over an executed corpse, and considers it but as the object of a lecture. In the print of the *Sleeping Judges*, this habitual indifference only excites our laughter.

It is to Hogarth's honour that in so many scenes of satire or ridicule, it is obvious that ill-nature did not guide his pencil. His end is always reformation, and his reproofs general.

It is seldom that his figures do not express the character he intended to give them. When they wanted an illustration that colours could not bestow, collateral circumstances, full of wit, supply notes. The nobleman in *Marriage A-la-mode* has a great air—the coronet on his crutches, and his pedigree issuing out of the bowels of William the Conqueror, add his character. In the breakfast the old steward reflects for the spectator. Sometimes a short label is an epigram, and is never introduced without improving the subject. Unfortunately some circumstances, that were temporary, will be lost to posterity, the fate of all comic authors; and if ever an author wanted a commentary that none of his beauties might be lost, it is Hogarth—not from being obscure, (for he never was that but in two or three of his first prints, where transient national follies, as Lotteries, Freemasonry, and the South-Sea were his topics) but for the use of foreigners, and from a multiplicity of little incidents, not essential to, but always heightening the principal action. Such is the spider's web extended over the poor's box in a parish-church; the blunders in architecture in the nobleman's seat seen through the window, in the first print of

Marriage A-la-mode ; and a thousand in the Strollers dressing in a barn, which for wit and imagination, without any other end, I think the best of all his works ; as for useful and deep satire, that on the Methodists is the most sublime. The scenes of Bedlam and the Gaming house, are inimitable representations of our serious follies or unavoidable woes ; and the concern shown by the Lord-Mayor when the companion of his childhood is brought before him as a criminal, is a touching picture, and big with humane admonition and reflection.

Another instance of this author's genius is his not condescending to explain his moral lessons by the trite poverty of allegory. If he had an emblematic thought, he expressed it with wit, rather than by a symbol. Such is that of the whore setting fire to the world in the *Rake's Progress*. Once indeed he descended to use an allegoric personage, and was not happy in it : in one of his *Election* prints Britannia's chariot breaks down, while the coachman and footman are playing at cards on the box. Sometimes too, to please his vulgar customers, he stooped to low images and national satire, as in the two prints of France and England, and that of the Gate of Calais. The last indeed has great merit, though the caricatura is carried to excess. In all these the painter's purpose was to make his countrymen observe the ease and affluence of a free government, opposed to the wants and woes of slaves. In *Beer-Street* the English butcher tossing a Frenchman in the air with one hand, is absolutely hyperbole ; and what is worse, was an after-thought, not being in the first edition.\* The *Gin-alley* is much superior, horridly fine, but disgusting.

\* [Mr. Walpole is mistaken. The butcher is a blacksmith. In

His *Bartholomew-fair*\* is full of humour ; the *March to Finchley*, of nature : the *Enrag'd Musician* tends to farce. The *Four Parts of the Day*, except the last, are inferior to few of his works. The *Sleeping Congregation*, the *Lecture on the Vacuum*, the *Laughing Audience*, the *Consultation of Physicians* as a coat of arms, and the *Cockpit*, are perfect in their several kinds. The prints of *Industry* and *Idleness* have more merit in the intention than execution.

It may appear singular, that of an author whom I call comic, and who is so celebrated for his humour, I should speak in general in so serious a style ; but it would be suppressing the merits of his heart to consider him only as a promoter of laughter. I think I have shown that his views were more generous and extensive. Mirth coloured his pictures, but benevolence designed them. He smiled like Socrates, that men might not be offended at his lectures, and might learn to laugh at their own follies. When his topics were harmless, all his touches were marked with pleasantry and fun. He never laughed like Rabelais at nonsense that he imposed for wit ; but like Swift combined incidents that divert one from their unexpected encounter, and illustrate the tale he means to tell. Such are the hens roosting on the upright waves in the scene of the *Strollers*, and the devils drinking porter on the altar. The manners or costume are more than observed in every one of his works. The very furniture of his rooms describes the characters of the persons to whom they belong ; a lesson that might be of use to comic authors. It was reserved to Hogarth to write a scene of furniture. The rake's levee-room, the nobleman's dining-

the first state of the plate the blacksmith is lifting a Frenchman ; in the second state the Frenchman is properly discarded. N.]

\* [Southwark Fair. N.]

room, the apartments of the husband and wife in Marriage A-la-mode, the alderman's parlour, the poet's bedchamber, and many others, are the history of the manners of the age.

Before his apprenticeship was expired, he felt the impulse of genius, and felt it directed him to painting, though little apprized at that time of the mode nature had intended he should pursue. His apprenticeship was no sooner expired, than he entered into the Academy in St. Martin's-lane, and studied drawing from the life, in which he never attained to great excellence. It was character, the passions, the soul, that his genius was given him to copy.

His *Midnight Modern Conversation* was the first work that showed his command of character: but it was the *Harlot's Progress* that established his fame. The pictures were scarce finished and no sooner exhibited to the public, and the subscription opened, than above twelve hundred names were entered on his book. The familiarity of the subject, and the propriety of the execution, made it tasted by all ranks of people. Every engraver set himself to copy it, and thousands of imitations were dispersed all over the kingdom. It was made into a pantomime, and performed on the stage. The *Rake's Progress*, perhaps superior, had not so much success, from want of novelty; nor indeed is the print of the *Arrest* equal in merit to the others.

The curtain was now drawn aside, and his genius stood displayed in its full lustre. From time to time he continued to give those works that should be immortal, if the nature of his art will allow it. Even the receipts for his subscriptions had wit in them. Many of his plates he engraved himself, and often expunged faces etched by his assistants when they had not done justice to his ideas.

## II. BY THE REV. WILLIAM GILPIN, M.A.

The works of Hogarth abound in true humour; and satire, which is generally well directed. They are admirable moral lessons, and afford a fund of entertainment suited to every taste: a circumstance which shews them to be just copies of nature. We may consider them too as valuable repositories of the manners, customs, and dresses of the present age. What amusement would a collection of this kind afford, drawn from every period of the history of Britain? How far the works of Hogarth will bear a *critical examination*, may be the subject of a little more enquiry.

In design Hogarth was seldom at a loss: his invention was fertile, and his judgment accurate. An improper incident is rarely introduced; a proper one rarely omitted. No one could tell a story better; or make it, in all its circumstances, more intelligible. His genius, however, it must be owned, was suited only to *low* or *familiar* subjects. It never soared above *common* life: to subjects naturally sublime, or which from antiquity, or other accidents, borrowed dignity, he could not rise.

In *composition* we see little in him to admire. In many of his prints, the deficiency is so great as plainly to imply a want of all principle; which makes us ready to believe, that when we do meet with a beautiful group, it is the effect of chance. In one of his minor works, the "Idle Apprentice," we seldom see a crowd more beautifully managed than in the last print. If the sheriff's officers had not been placed in a line, and had been brought a little lower in the picture, so as to have formed a pyramid with the cart, the composition had been unexceptionable; and yet the first print of

this work is so striking an instance of disagreeable composition, that it is amazing how an artist, who had any idea of beautiful forms, could suffer so unmasterly a performance to leave his hands.

Of the *distribution of light* Hogarth had as little knowledge as of *composition*. In some of his pieces we see a good effect ; as in the *Execution* just mentioned ; in which, if the figures at the right and left corners had been *kept down* a little, the light would have been beautifully distributed on the foreground : but at the same time there is so obvious a deficiency in point of effect, in most of his prints, that it is very evident he had no principle.

Neither was Hogarth a master of *drawing*. Of the muscles and anatomy of the head and hands he had perfect knowledge ; but his trunks are badly moulded, and his limbs ill set on. I tax him with plain bad drawing. I speak not of the niceties of anatomy and elegance of outline ; of these he knows nothing ; nor were they of use in that mode of design which he cultivated : and yet his figures, on the whole, are infused with so much life and meaning, that the eye is kept in good humour in spite of its inclination to find fault.

The Author of the “*Analysis of Beauty*,” it might be supposed, would have given us more instances of *grace* than we find in the works of Hogarth ; which shews that theory and practice are not always united. Many opportunities his subjects naturally afford of introducing graceful attitudes ; and yet we have very few examples of them. With instances of *picturesque grace* his works abound.

Of his *expression*, in which the force of his genius lay, we cannot speak in terms too high. In every mode of it he was truly excellent. The passions he thoroughly understood, and all the effects which they produce in every part of the

human frame ; he had the happy art also of conveying his ideas with the same precision with which he conceived them. He was excellent too in expressing any humorous oddity, which we often see stamped upon the human face. All his heads are cast in the very mould of nature. Hence that endless variety, which is displayed through his works : and hence it is, that the difference arises between *his* heads, and the affected caricatures of *those* masters, who have sometimes amused themselves with patching together an assemblage of features from their own ideas. Such are Spaniolet's ; which, though admirably executed, appear plainly to have no archetypes in nature. Hogarth's, on the other hand, are collections of natural curiosities. The "Oxford-heads\*," the "Physicians' Arms†," and some of his other pieces, are expressly of this kind. They are truly comic ; though ill-natured effusions of mirth : more entertaining than Spaniolet's, as they are pure nature, but less innocent, as they contain ill-directed ridicule. But the species of expression, in which this master perhaps most excels, is that happy art of catching those peculiarities of air and gesture, which the ridiculous part of every profession contract ; and which, for that reason, became characteristic of the whole. His counselors, his undertakers, his lawyers, his usurers, are all conspicuous at sight. In a word, almost every profession may see in his works, that peculiar species of affectation which they should most endeavour to avoid. The execution of this master is well suited to his subjects, and manner of treating them. He etches with great spirit, and never gives one unnecessary stroke. For myself, I greatly more value the works of his own needle, than those high-finished prints, on

\* [The Lecture. N.]

† [Undertakers' Arms. N.]

which he employed other engravers. For, as the production of an effect is not his talent, and this is the chief excellence of high finishing, his own rough manner is certainly preferable, in which we have most of the force and spirit of his expression. The *manner* in none of his works pleases me so well, as in a small print of a corner of a play-house.\* There is more spirit in a work of this kind, struck off at once, warm from the imagination, than in all the cold correctness of an elaborate engraving. If all his works had been executed in this style, with a few improvements in the composition and the management of light, they would certainly have been a more valuable collection of prints than they are. "The Rake's Progress," and some of his other works, are both etched and engraved by himself. They are well done; but it is plain he meant them as furniture. As works designed for a critic's eye, they would have been better without the engraving; except a *few* touches in a *very few* places. The want of effect too would have been less conspicuous, which, in his highly finished prints, is disagreeably striking.

### III. BY JOHN IRELAND, ESQ.

Were the character of Hogarth considered by a connoisseur, he would probably assert, that this man could not be a painter, for he had never travelled to Rome;—could not be a judge of art,—for he spoke irreverently of the ancients;—gave his figures neither dignity nor grace;—was erroneous in his distribution of light and shade, and inattentive to the painter's balance;—that his grouping was inartificial, and his engraving coarse.

To traverse continents in search of antique paintings, ex-

\* The Pleased Audience at a Play. N.]

plore caverns for mutilated sculpture, and measure the proportions of a statue with mathematical precision, was not the boast of William Hogarth. The Temple of Nature was his academy,—and his topography the map of the human mind. Disdaining to copy or translate, he left the superior class of beings that people the canvas of Poussin and Michael Angelo to their admirers, selected his images from his own country, and gave them with a truth, energy, and variety of character, ever appropriate, and invariably original. Considering his peculiar powers, it is fortunate for his fame that he was a native of Britain. In Switzerland, the scenery is romantic,—the rocks are stupendous ; in Italy, the models of art are elevated and majestic,—the ruins of ancient Greece still continue a school of architecture and proportion ;—but in England, and in England alone, we have every variety of character that separates man from man. To these he resorted, and rarely attempted to heighten nature, either by ideal or elevated beauty ; for though he had the eye, he had not the wing of an eagle ; when he attempted to soar, particles of his native clay clung to his pinions, and retarded his flight.

His engravings, though coarse, are forcible, in a degree scarcely to be paralleled. Every figure is drawn from the quarry of nature ; and, though seldom polished, is always animated.

He has been accused of grossness in some of his single figures : but the general vein of his wit is better calculated to make the man of humour smile, than the humourist laugh ;—has the air of Cervantes, rather than Rabelais,—of Fielding, rather than Smollett.

I do not know in what class to place his pictured stories. They are too much crowded with little incidents, for the

dignity of history ; for tragedy, are too comic ; yet have a termination which forbids us to call them comedies. Being selected from life, they present to us the absurdities, crimes, punishments, and vicissitudes of man : to-day, basking in the bright beams of prosperity ; to-morrow, sunk in the gloom of comfortless despair. Be it recorded to his honour, that their invariable tendency is the promotion of virtue ; and the diffusion of such a spirit as tends to make men industrious, humane, and happy. If some of the incidents are thought too ludicrous, and a few of the scenes rather border on the licentious, let it be remembered, that since they were engraved, the standard of delicacy has been somewhat altered : that species of wit which this sentimental and double-refined age deems too much debased for common currency, was then, with a still larger portion of alloy, the sterling coin of the kingdom.

On canvass he was not so successful as on copper. Scripture history, which was one of his first attempts, did not add a leaf to his laurel. In small portraits of conversations, &c. he was somewhat more successful ; but in a few years the novelty wore off, and the public grew tired. Though he had great facility, and general success, in his resemblances, his eye was too correct, and his hand too faithful, for those who wished to be flattered. The fantastic fluttering robes, given by contemporary painters, were too absurd for him to imitate ; and he painted all his figures in the exact habits they wore. Compared with the dignified dresses of Vandyke, the Germanic garb, which then prevailed, gave a mean and unpicturesque formality to his portraits.

With respect to his person, though hardly to be classed as a little man, Hogarth was rather below the middle size ; he had an eye peculiarly bright and piercing, and an air of spirit

and vivacity. From an accident in his youth, he had a deep scar on his forehead : the mark remained ! and he frequently wore his hat so as to display it. His conversation was lively and cheerful, mixed with a quickness of retort that did not gain him friends. Severe in his satire on those who were present,—but of the absent he was usually the advocate ; and has sometimes boasted that he never uttered a sentence concerning any man living, that he would not repeat to his face. In the relations of husband, brother, friend, and master, he was kind, generous, sincere, and indulgent. In diet abstemious ; but in his hospitalities, though devoid of ostentation, liberal and free-hearted. Not parsimonious, yet frugal ;—but so comparatively small were the rewards then paid to artists, that, after the labour of a long life, he left a very inconsiderable sum to his widow, with whom he must have received a large portion of what was bequeathed to her.

#### IV. BY JAMES CHRISTIE, ESQ.

Hogarth may be justly deemed the *Teniers* of the English school. These masters equally entered into the scenes of domestic and familiar life ; they equally represented them according to nature and truth. The latter may perhaps have excelled in sweetness of colouring, yet Hogarth surpassed him in originality of character, with the additional advantage of an historical talent, and a morality of design, which *Teniers* did not possess. We might even proceed still farther with the parallel. As humour was exposed in the works of each master ; so, to give it every variety of force, subjects were introduced by each, from which the eyes of prudish delicacy might sometimes turn aside. But in this point of view, the beam evidently inclines in fa-

vour of the English artist. This apparent objection eminently ennobled his work. He pleaded the cause of virtue—it was vice that he painted in disgusting colours; and though the judicious spectator may occasionally discover grossness in the production of this great Artist, yet they were such as scenes from nature produced, and such as the great Moralist always contrasted, by displaying virtue at the same time in the loveliest attire, and giving her the most attractive expression.

#### V. BY THOMAS PHILLIPS, ESQ. R. A.

William Hogarth was one of those few original and extraordinary characters with whom it has pleased Providence occasionally to bless the world; to enlighten mankind, and to carry the arts and sciences necessary for their comfort, pleasure, and improvement, nearer to perfection. It cannot, indeed, be truly said of Hogarth, that he improved the practice of the arts of Painting and Engraving, which he professed; but he merited the praise of having more powerfully exhibited their moral utility than any of his predecessors; and that in a new, and, till then, unthought-of mode, adapted to the feelings and understandings of all orders of men; as it arose from a close observance of the actions and expressions common to all under the influence of the passions. Moved by the impulse of genius rather than the tuition of man, he travelled in a path unexplored by any before him, and which yet remains closed to succeeding artists. Possessing, by early practice, the knowledge of the art of engraving, he was happily enabled to disseminate, by its means, the ingenious inventions of his mind, in a manner more perfect than those of other painters have been

presented to the world ; or than probably ever again will be done, till another painter shall be his own engraver.

Hogarth was accused of vanity, and of enviously endeavouring to under-rate what he was unable to execute. And certainly with much justice the remarks appear to have been made ; for, previously to his adopting the line of conduct in Painting which was so suitable to his peculiar genius, he attempted several pictures in the grand historical style, and in all failed most woefully. It is apparent that he at no time of his life understood the object or character of that species of art, and was, therefore, ill qualified to judge of its value. But probably he was urged to the strong declarations in which he indulged, by seeing the success of infamous dealers in bad copies ; and continually hearing bad originals exalted beyond all rational bounds, because they are supposed, by presuming connoisseurs, to be the productions of this or that man of genius ; while in fact, they may be the inferior labours of some mongrel imitator. What, however, but the extreme of vanity, could induce a man, so ill trained in art, to think of contending with Poussin and Corregio in historical painting, and with Vandyke in portraiture ? He asserted himself equal to either in their way, and in both proved himself grossly defective. In his own original manner, and in that alone, distinct from every one, he was super-excellent ; conceiving his subjects with most consummate intelligence, and executing them with appropriate character and style.

In 1759 he made another unsuccessful attempt at serious historical painting, and that under circumstances particularly unfavourable to him ; the failure in which, or rather the public circumstances connected with it, was thought by many to have hastened his end. He was induced by vanity to en-

deavour at rivalry with a picture, said to be by Corregio, of "Sigismunda weeping over the Heart of her Lover." The consequence was, what might justly have been expected, disappointment, with the world at least, however he might himself appreciate it. He set the same value upon it as its prototype had brought at sale by public auction, viz. £400. The nobleman for whom it was painted excused himself from taking it, and it remained with Hogarth to his death. It is at present in the possession of J. H. Anderdon, Esq.

It is lamentable, that a man so highly useful and honourable to his country and the arts he professed, should, by singularity, and by an impolitic although upright mode of conduct, bring enemies upon himself as he advanced in years; who, unequal to cope with him for the bright rewards of genius, yet had influence enough in the world to sting him, and that remorselessly, by petty, paltry efforts. These, though they could never seriously wound his fame, yet disturbed his repose, and prevented the enjoyment of those well-earned encomiums the wise and virtuous were inclined to bestow upon his meritorious efforts. Such, unhappily, was the fate of Hogarth. Strong in mind, original in reflection, and deeply reflective, but narrowed by want of education, he lavished abroad opinions peculiar to himself; opposing old and well-founded reasonings, because he saw more of their abuse than of their utility. He appears to have been a humourist, but of the best class. He spoke his mind freely, heedless of the result. Its effect upon him proves to others who may be inclined to follow the same course, that it is not always to be pursued with impunity.

In a state thus irritable, goaded by the malignity and envy of others, and resting for support entirely upon his own conscientious rectitude, and the consolation of a few friends who

knew how to estimate his talents and his genuine worth, he continued to employ himself on minor labours ; till, in 1762, he unfortunately elicited a flame of enmity in the breasts of two powerful antagonists, under whose united efforts he sunk. These were Wilkes and Churchill, whose great ingenuity and keen satire he drew upon himself, by exhibiting them in his print of " The Times," as incendiaries ; fomenters of public disturbances.\*

To revenge himself, he published a likeness of Wilkes, which doubtless he thought was the greatest satire upon his pretension to political honesty and heroic character that he could produce. This drew upon him Churchill the Poet, who severely treated him in an epistle, fraught with the grossest abuse and the utmost malignity, and even falsehood, though in some parts justly complimentary. All that the bitterness of resentment could dictate, or the malevolence of the keenest satire inspire, is poured forth in it upon the devoted Hogarth, who could only retort by a print of a Bear with a pot of porter and a ragged staff, on the knots of which was written *Lies, Lies, Lies !*

This unhappy event Hogarth did not long survive. It is said that he did not suffer in mind by the coarse attack of Churchill, so much as by the previous one by Wilkes ; he says of it himself, that " it made no impression, but perhaps in some measure effaced or weakened the black strokes of the North Briton." And he concludes his own memoir by saying, " Thus have I gone through the principal circumstances of a life which, till lately, passed pretty much to my own satisfaction, and I hope in no respect injurious to any other man. This I can safely assert, I have invariably endeavoured

\* His own account of this circumstance has been before given ; see p. 58.

to make those about me tolerably happy : and my greatest enemy cannot say I ever did an intentional injury ; though, without ostentation, I could produce many instances of men that have been essentially benefited by me. What may follow God knows ! *Finis !*"

Such is the candid appeal, which, in the consciousness of sound principle and rectitude of heart, this excellent artist and well-intentioned man made to his contemporaries, and to posterity. Let the human weakness he exhibited in common with his fellow men, teach them, like his works (which necessarily lead to moral reflection), that strict government of the heart and mind, and kind indulgence to the infirmities of others, are the best guides to happiness, here as well as hereafter.

His last original production he termed "*Finis*, the Bathos, or the Art of sinking in Sublime Painting." This print was published in March 1764 ; and in the October following death put a *finis* to the labours of this extraordinary man, and deprived society of one of its most useful members ; who contributed alike to its amusement and its improvement, and has left a perpetual fund of both for the benefit of future ages.\*

## VI. BY RICHARD PAYNE KNIGHT, ESQ.

Hogarth adopted a new line of art, purely English ; his merits are known to the public, more from his prints than from his paintings : both deserve our attention. His pictures often display beautiful colouring, as well as accurate drawing : his subjects generally convey useful lessons of morality, and are calculated to improve the man, as well as the artist : and he teaches with effect, because he delights while he in-

\* Rees's Cyclopaedia.

structs. It has been said of him, that in his pictures he composed comedies ; his humour never fails to excite mirth, and it is directed against the fit objects of ridicule or contempt. The powers of his pencil were not perverted to the purposes of personal attack ; the application of his satire was general, and the end at which he aimed was the reformation of folly or of vice.\*

#### VII. BY JOHN BRITTON, ESQ. F.S.A.

It is incompatible with the constitution of man and the qualifications of genius, to excel in the different branches of art, or to acquire positive pre-eminence in two distinct departments of science. The productions of Hogarth, among those of several other justly-famed artists, serve to illustrate this maxim. In pictures of comic character, rich humour, and moral satire, and particularly in displaying the human figure and countenance in its common and popular forms, he certainly excelled all other painters. Many of his pictures were also executed in a masterly style of colouring, grouping, and effect. Like the generality of artists, he was occasionally required to paint subjects from ancient and sacred history ; but he then wandered out of his element, and at once betrayed a want of judgment and of taste. In the three pictures in Redcliffe Church, this is exemplified. As specimens of colouring, however, they possess much merit, and may be viewed with advantage by the young artist ; but in the forms and expression of the figures, and in their attitudes and grouping, we seek in vain for propriety, dignity, or elegance. Hogarth was certainly an artist of peculiar and distinguished talents. He stood alone in art, and

\* Exhibition Catalogue of the British Gallery, 1814.

formed a school of his own. He was at once the Pictorial Satirist, Moralist, and Historian of the age in which he lived. I use the latter term, from the conviction that his pictures will always be referred to with pleasure and advantage, as recording the features, costume, and corporeal characteristics of many eminent and illustrious persons, and of many public and private events of his time.\*

### VIII. BY ALLAN CUNNINGHAM, ESQ.

William Hogarth was rather below the middle size ; his eye was peculiarly bright and piercing ; his look shrewd, sarcastic, and intelligent ; the forehead high and round. He was active in person, bustling in manner, and fond of affecting a little state and importance : of a temper cheerful, joyous, and companionable ; fond of mirth and good fellowship ; desirous of saying strong and pointed things ;—ardent in friendship—and in resentment. His lively conversation—his knowledge of character—his readiness of speech—and quickness of retort, made many covet his company, who were sometimes the objects of his satire ; but he employed his wit on those who were present, and spared or defended the absent. His personal spirit was equal to his satiric talents ; he provoked, with his pencil, the temper of those whom it was not prudent to offend ; with him no vice nor folly found shelter behind wealth, or rank, or power. As to the license of his tongue, he himself often said that he never uttered that sentence about a living man which he would not repeat gladly to his face : as to his works, he always felt conscious of their merit, and predicted with equal openness that his name would descend with no de-

\* Account of St. Mary Redcliffe Church.

crease of honour to posterity. He loved state in his dress, good order in his household, and the success of his works enabled him to indulge in the luxuries of a good table and pleasant guests.

The character of William Hogarth as a man is to be sought for in his conduct, and in the opinions of his more dispassionate contemporaries ; his character as an artist is to be gathered from numerous works, at once original and unrivalled. His fame has flown far and wide ; his skill as an engraver spread his reputation as a painter ; and all who love the dramatic representation of actual life—all who have hearts to be gladdened by humour—all who are pleased with judicious and well-directed satire—all who are charmed with the ludicrous looks of popular folly—and all who can be moved with the pathos of human suffering—are admirers of Hogarth. That his works are unlike those of other men, is his merit, not his fault. He belonged to no school of art ; he was the produce of no academy ; no man living or dead had any share in forming his mind, or in rendering his hand skilful. He was the spontaneous offspring of the graphic spirit of his country, as native to the heart of England as independence is, and he may be fairly called, in his own walk, the first-born of her spirit.

He painted life as he saw it. He gives no visions of by-gone things—no splendid images of ancient manners ; he regards neither the historian's page nor the poet's song. He was contented with the occurrences of the passing day—with the folly or the sin of the hour ; to the garb and fashion of the moment, however, he adds story and sentiment for all time.

The morality of Hogarth has been questioned ; and indeed the like has befallen Crabbe. We may smile as we look at his works, and we may laugh—all this is true ;—the

victims whom Hogarth conducts pass through many varied scenes of folly, and commit many absurdities; but the spectacle saddens as we move along, and if we commence in mirth, we are overwhelmed with sorrow at last. His object was to insinuate the excellence of virtue by proving the hideousness of vice;—and, if he has failed, who has succeeded? As to other charges, preferred by the malice of his contemporaries, time and fame have united in disproving them. He has been accused of want of knowledge in the human form, and of grace and serenity of expression. There is some truth in this perhaps; but the peculiar character of his pictures required mental vigour, rather than external beauty, and the serene Madonna-like loveliness could not find a place among the follies and frivolities of the passing scene. He saw a way of his own to fame, and followed it; he scorned all imitation, and by word and works recommended nature for an example and a monitress in art.

His grammatical accuracy and skill in spelling have been doubted by men who are seldom satisfied with any thing short of perfection, and they have added the accusation that he was gross and unpolished. Must men of genius be examples of both bodily and mental perfection? Look at the varied works of Hogarth, and say, could a man, overflowing with such knowledge of men and manners, be called illiterate or ignorant. He was of no college—but not therefore unlearned;—he was of no academy—yet who will question his excellence in art? He acquired learning by his study of human nature—in his intercourse with the world—in his musing on the changes of seasons—and on the varying looks of the nation and the aspect of the universe. He drank at the great fountain of information, and went by the ancient road; and till it is shown that his works are without knowledge, I shall look on him as a well-informed man.

“As a *painter*,” says Walpole, “Hogarth has slender merit.” What is the merit of a painter? If it be to represent life—to give us an image of man—to exhibit the workings of his heart—to record the good and evil of his nature—to set in motion before us the very beings with whom earth is peopled—to shake us with mirth—to sadden us with woeful reflection—to please us with natural grouping, vivid action, and vigorous colouring—Hogarth has done all this—and if he that has done so be not a painter, who will show us one? I claim a signification as wide for the word painter as for the word poet. But there seems a disposition to limit the former to those who have been formed under some peculiar course of study—and produced works in the fashion of such and such great masters. This I take to be mere pedantry; and that as well might all men be excluded from the rank of poets, who have not composed epics, dramas, odes, or elegies, according to the rules of the Greeks.

Hogarth’s style of engraving is indeed rough; but it is vigorous and free. He accomplishes his aim by one or two fortunate and happy strokes—not by a multitude of small and timid touches which diminish the natural freedom of the original.\*

\* Mr. Strutt, in his Dictionary of Engravers, observes,

“The engravings which Hogarth has finished with his own hands, though not so neat and excellent with respect to the mechanical part of them, as those executed by professed engravers, convey, however, more of the original genius, and fire, if I may so express myself, of the artist, than can be found in the best copies from his designs, and for this reason I should prefer the prints engraved by himself to any of the rest. They are easily distinguished.

## IX. BY WILLIAM HAZLITT, ESQ.\*

(FROM THE ROUND TABLE.)

It has been observed, that Hogarth's pictures are exceedingly unlike any other representations of the same kind of subjects—that they form a class, and have a character peculiar to themselves. It may be worth while to consider in what this general distinction consists.

In the first place they are, in the strictest sense, *Historical* pictures; and if what Fielding says be true, that his novel of *Tom Jones* ought to be regarded as an epic prose-poem, because it contained a regular developement of fable, manners, character, and passion, the compositions of Hogarth will in like manner be found to have a higher claim to the title of Epic Pictures, than many which have of late arrogated that denomination to themselves. When I say that Hogarth treated his subjects historically, I mean that his works represent the manners and humours of mankind in action, and their characters by individual expression. Every thing in his pictures has life and motion in it. Not only does the business of the scene never stand still, but

\* This elegant piece of criticism first appeared in the *Examiner* in 1814, as a critique on the Exhibition then on view at the British Gallery, and has been reprinted in the "Round Table." But it contains so just an estimate of the immortal painter, as regards his conception of character, his power in delineation, independently of his wit, satire, and buffoonery, and finally of his skill in the mechanical department of the art, that I cannot resist the pleasure of laying the whole before the reader.—N.

every feature and muscle is put into full play ; the exact feeling of the moment is brought out, and carried to its utmost height, and then instantly seized and stamped on the canvass for ever. The expression is always taken *en passant*, in a state of progress or change, and, as it were, at the salient point. Besides the excellence of each individual face, the reflection of the expression from face to face, the contrast and struggle of particular motives and feelings in the different actors in the scene, as of anger, contempt, laughter, compassion, are conveyed in the happiest and most lively manner. His figures are not like the back-ground on which they are painted ; even the pictures on the wall have a peculiar look of their own.—Again, with all the rapidity, variety, and scope of history, Hogarth's heads have all the reality and correctness of portraits. He gives the extremes of character and expression, but he gives them with perfect truth and accuracy. This is in fact what distinguishes his compositions from all others of the same kind, that they are equally remote from caricature, and from mere still life. It of course happens in subjects from common life, that the painter can procure real models, and he can get them to sit as long as he pleases. Hence, in general, those attitudes and expressions have been chosen which could be assumed the longest ; and in imitating which the Artist, by taking pains and time, might produce almost as complete fac-similes as he could of a flower or a flower-pot, of a damask-curtain, or a china vase. The copy is as perfect and as uninteresting in the one case as in the other. On the contrary, subjects of drollery and ridicule affording frequent examples of strange deformity and peculiarity of features, these have been eagerly seized by another class of Artists, who, without subjecting

themselves to the laborious drudgery of the Dutch School and their imitators, have produced our popular caricatures, by rudely copying or exaggerating the casual irregularities of the human countenance. Hogarth has equally avoided the faults of both these styles, the insipid tameness of the one, and the gross vulgarity of the other, so as to give to the productions of his pencil equal solidity and effect. For his faces go to the very verge of caricature, and yet never (we believe in any single instance) go beyond it; they take the very widest latitude, and yet we always see the links which bind them to nature; they bear all the marks and carry all the conviction of reality with them, as if we had seen the actual faces for the first time, from the precision, consistency, and good sense, with which the whole and every part is made out. They exhibit the most uncommon features with the most uncommon expressions, but which are yet as familiar and intelligible as possible, because with all the force they have all the truth of Nature. Hogarth has left behind him as many of these memorable faces, in their memorable moments, as perhaps most of us remember in the course of our lives, and has thus doubled the quantity of our observation.

The superiority of the pictures of Hogarth, in the present collection at the British Institution, to the common prints, is confined chiefly to the MARRIAGE-A-LA-MODE. We shall attempt to illustrate a few of their most striking excellencies, more particularly with reference to the expression of character. Their merits are indeed so prominent, and have been so often discussed, that it may be thought difficult to point out any new beauties; but, in fact, they contain so much truth of nature, they present the objects to the eye under so many aspects and bearings, admit

of so many constructions, and are so pregnant with meaning, that the subject is in a manner inexhaustible.

Boccaccio, the most refined and sentimental of all the novel-writers, has been stigmatised as a mere inventor of licentious tales, because readers in general have only seized on those things in his works which were suited to their own taste, and have reflected their own grossness back upon the writer. So it has happened that the majority of critics, having been most struck with the strong and decided expression in Hogarth, the extreme delicacy, and subtle gradations of character in his pictures have almost entirely escaped them. In the first picture of the MARRIAGE A-LA-MODE, the three figures of the young Nobleman, his intended Bride, and her innamorato, the Lawyer, show how much Hogarth excelled in the power of giving soft and effeminate expression. They have however been less noticed than the other figures, which tell a plainer story, and convey a more palpable moral. Nothing can be more finely managed than the differences of character in these delicate personages. The Beau sits smiling at the looking-glass, with a reflected simper of self-admiration, and a languishing inclination of the head, while the rest of his body is perked up on his high heels with a certain air of tip-toe elevation. He is the Narcissus of the reign of George II. whose powdered peruke, ruffles, gold lace, and patches, divide his self-love unequally with his own person,—the true *Sir Plume* of his day :

“ Of amber snuff-box justly vain,  
And the nice conduct of a clouded cane.”

There is the same felicity in the figure and attitude of the Bride, courted by the Lawyer. There is the utmost flexibility, and yielding softness in her whole person, a listless

languor and tremulous suspense in the expression of her face. It is the precise look and air which Pope has given to his favourite Belinda, just at the moment of the *Rape of the Lock*. The heightened glow, the forward intelligence, and loosened soul of love in the same face, in the Assignment scene before the masquerade, form a fine and instructive contrast to the delicacy, timidity, and coy reluctance expressed in the first. The Lawyer in both pictures is much the same—perhaps too much so—though even this unmoved unaltered appearance may be designed as characteristic. In both cases he has “a person, and a smooth dispose, framed to make women false.” He is full of that easy good-humour, and easy good opinion of himself, with which the sex are delighted. There is not a sharp angle in his face to obstruct his success, or give a hint of doubt or difficulty. His whole aspect is round and rosy, lively and unmeaning, happy without the least expence of thought, careless and inviting; and conveys a perfect idea of the uninterrupted glide and pleasing murmur of the soft periods that flow from his tongue.

The expression of the Bride in the MORNING SCENE, is the most highly seasoned, and at the same time the most vulgar in the series. The figure, face, and attitude of the Husband, are inimitable. Hogarth has with great skill contrasted the pale countenance of the Husband with the yellow whitish colour of the marble chimney-piece behind him, in such a manner as to preserve the fleshy tone of the former. The airy splendour of the view of the inner room in this picture is probably not exceeded by any of the productions of the Flemish School.

The Young Girl in the third picture, who is represented as the victim of fashionable profligacy, is unquestionably

one of the Artist's *chef-d'œuvres*. The exquisite delicacy of the painting is only surpassed by the felicity and subtlety of the conception. Nothing can be more striking than the contrast between the extreme softness of her person, and the hardened indifference of her character. The vacant stillness, the docility to vice, the premature suppression of youthful sensibility, the doll-like mechanism of the whole figure, which seems to have no other feeling but a sickly sense of pain—show the deepest insight into human nature, and into the effects of those refinements in depravity, by which it has been good-naturedly asserted, that “vice loses half its evil in losing all its grossness.” The story of this picture is in some parts very obscure and enigmatical. It is certain that the Nobleman is not looking straightforward to the Quack, whom he seems to have been threatening with his cane, but that his eyes are turned up with an ironical leer of triumph to the Procuress. The commanding attitude and size of this woman, the swelling circumference of her dress, spread out like a turkey-cock's feathers,—the fierce, ungovernable, inveterate malignity of her countenance, which hardly needs the comment of the clasp-knife to explain her purpose, are all admirable in themselves, and still more so, as they are opposed to the mute insensibility, the elegant negligence of the dress, and the childish figure of the Girl, who is supposed to be her *protegée*.—As for the Quack, there can be no doubt entertained about him. His face seems as if it were composed of salve, and his features exhibit all the chaos and confusion of the most gross, ignorant, and impudent empiricism.

The gradations of ridiculous affectation in the MUSIC SCENE, are finely imagined and preserved. The preposterous, overstrained admiration of the Lady of Quality, the sentimental, insipid, patient delight of the Man with his

hair in papers, and sipping his tea,—the pert, smirking, conceited, half-distorted approbation of the figure next to him, the transition to the total insensibility of the round face in profile, and then to the wonder of the Negro-boy at the rapture of his Mistress, form a perfect whole. The sanguine complexion and flame-coloured hair of the female Virtuoso, throw an additional light on the character. This is lost in the Print. The continuing the red colour of the hair into the back of the chair has been pointed out as one of those instances of alliteration in colouring, of which these pictures are every where full. The gross bloated appearance of the Italian Singer is well relieved by the hard features of the instrumental performer behind him, which might be carved of wood. The Negro-boy, holding the chocolate, both in expression, colour, and execution, is a master-piece. The gay, lively derision of the other Negro-boy, playing with the Acteon, is an ingenious contrast to the profound amazement of the first. Some allusion has already been made to the two lovers in this picture. It is curious to observe the infinite activity of mind which this Artist displays on every occasion. An instance occurs in the present picture. He has so contrived the papers in the hair of the Bride, as to make them look almost like a wreath of half-blown flowers, while those which he has placed on the head of the musical amateur very much resemble a *cheveux-de-fris* of horns, which adorn and fortify the lack-lustre expression and mild resignation of the face beneath.

The NIGHT SCENE is inferior to the rest of the series. The attitude of the Husband, who is just killed, is one in which it would be impossible for him to stand or even to fall. It exactly resembles the loose pasteboard figures they make for children.—The characters in the last Pic-

ture, in which the Wife dies, are all masterly. We would particularly refer to the captious petulant self-sufficiency of the Apothecary, whose face and figure are constructed on the same physiognomical principles ; and to the fine example of passive obedience and non-resistance in the Servant, whom he is taking to task, and whose coat of green and yellow livery is as long and melancholy as his face. The disconsolate look, the haggard eyes, the open mouth, the comb sticking in the hair, the broken, gapped teeth, which as it were hitch in an answer, every thing denotes the utmost perplexity and dismay. The harmony and gradations of colour in this picture are uniformly preserved with the greatest nicety, and are well worthy the attention of the Artist.

We have thus attempted to point out the fund of observation, physical and moral, contained in one set of these pictures, the MARRIAGE A-LA-MODE. The rest would furnish as many topics to descant upon, were the patience of the reader as inexhaustible as the Painter's invention. But as this is not the case, we shall content ourselves with barely referring to some of those figures in the other pictures which appear the most striking, and which we see not only while we are looking at them, but which we have before us at all other times.—For instance, who having seen, can easily forget that exquisite frost-piece of religion and morality, the antiquated Prude in the MORNING SCENE ; or that striking commentary on the *good old times*, the little wretched appendage of a Foot-boy, who crawls half famished and half frozen behind her ? The French Man and Woman in the NOON are the perfection of flighty affectation and studied grimace ; the amiable *fraternization* of the two Old Women saluting each other is not enough to be admired ; and in the little Master, in the same na-

tional groupe, we see the early promise and personification of that eternal principle of wonderous self-complacency, proof against all circumstances, and which makes the French the only people who are vain even of being cuckolded and being conquered! Or shall we prefer to this the outrageous distress and unmitigated terrors of the Boy, who has dropped his dish of meat, and who seems red all over with shame and vexation, and bursting with the noise he makes? Or what can be better than the good housewifery of the Girl underneath, who is devouring the lucky fragments, or than the plump, ripe, florid, luscious look of the Servant-wench embraced by a greasy rascal of an Othello, with her pye-dish tottering like her virtue, and with the most precious part of its contents running over? Just—no, not quite—as good is the joke of the Woman over head, who having quarrelled with her husband, is throwing their Sunday's dinner out of the window, to complete this chapter of accidents of baked-dishes. The Husband, in the EVENING SCENE, is certainly as meek as any recorded in history; but we cannot say that we admire this picture, or the NIGHT SCENE after it. But then, in the TASTE IN HIGH LIFE, there is that inimitable pair, differing only in sex, congratulating and delighting one another by “all the mutually reflected charities” of folly and affectation, with the young Lady coloured like a rose, dandling her little, black, pug-faced, white toothed, chuckling favourite; and with the portrait of Mons. Des-Noyers in the back-ground, dancing in a grand ballet, surrounded by butterflies. And again, in the ELECTION DINNER, is the immortal Cobbler surrounded by his Peers, who “frequent and full”—

“In loud recess and brawling conclave sit;”

the Jew in the second picture, a very Jew in grain—innumerable fine sketches of heads in the *POLLING FOR VOTES*, of which the Nobleman overlooking the caricaturist is the best;—and then the irresistible tumultuous display of broad humour in the *CHAIRING THE MEMBER*, which is perhaps, of all Hogarth's pictures, the most full of laughable incidents and situations—the yellow, rusty-faced Thresher, with his swinging flail, breaking the head of one of the Chairmen, and his redoubted antagonist the Sailor, with his oak-stick, and stumping wooden leg, a supplemental cudgel—the persevering extacy of the hobbling Blind Fidler, who, in the fray, appears to have been trod upon by the artificial excrescence of the honest tar—Monsieur, the Monkey, with piteous aspect, speculating the impending disaster of the triumphant candidate, and his brother Bruin, appropriating the paunch—the precipitous flight of the pigs, souse over head into the water—the fine Lady fainting, with vermilion lips—and the two Chimney-Sweepers, satirical young rogues! We had almost forgot the *POLITICIAN*, who is burning a hole through his hat with a candle in reading the newspaper; and the chickens, in the *MARCH TO FINCHLEY*, wandering in search of their lost dam, who is found in the pocket of the Serjeant. Of the pictures in the *RAKE'S PROGRESS* in this collection we shall not here say any thing, because we think them on the whole such inferior to the Prints, and because they have already been criticised by a writer, to whom we could add nothing, in a paper which ought to be read by every lover of Hogarth and of English genius.\* W. H.

\* See the following Essay by Mr. Lamb.—N.

ESSAY  
ON THE  
GENIUS AND CHARACTER  
OF  
HOGARTH,  
BY CHARLES LAMB, ESQ.\*

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ONE of the earliest and noblest enjoyments I had when a boy was in the contemplation of those capital prints by Hogarth, the *Harlot's* and *Rake's Progresses*, which, along with some others, hung upon the walls of a great hall in an old-fashioned house in —— shire, and seemed the solitary

\* This ingenious essay was originally printed in “The Reflector, No. III. 1811 ;” and was copied by permission of Mr. Leigh Hunt, the principal proprietor of that publication, into the third Volume of Nichols’s edition of Hogarth’s Works.—In this Essay Mr. Lamb has successfully combated, that this great and truly English Painter necessarily belongs to a class inferior to the Historical. He has opened to us the hidden soul of beauty, and made us feel how independent the imagination is of extreme pomp and circumstance for its most genuine and excellent productions.

tenants (with myself) of that antiquated and life-deserted apartment.

Recollection of the manner in which those prints used to affect me, has often made me wonder, when I have heard Hogarth described as a mere comic painter, as one whose chief ambition was to *raise a laugh*. To deny that there are throughout the prints which I have mentioned circumstances introduced of a laughable tendency, would be to run counter to the common notions of mankind; but to suppose that in their *ruling character* they appeal chiefly to the risible faculty, and not first and foremost to the very heart of man, its best and most serious feelings, would be to mistake no less grossly their aim and purpose. A set of severer satires (for which they are not so much comedies, which they have been likened to, as they are strong and masculine satires), less mingled with any thing of mere fun, were never written upon paper, or graven upon copper. They resemble Juvenal, or the satiric touches in "Timon of Athens."

I was pleased with the reply of a gentleman, who, being asked which book he esteemed most in his library, answered, "Shakspeare:" being asked which he esteemed next best, replied, "Hogarth." His graphic representations are indeed books: they have the teeming, fruitful, suggestive meaning of *words*. Other pictures we look at—his prints we read.

In pursuance of this parallel, I have sometimes entertained myself with comparing the *Timon of Athens* of Shakspeare (which I have just mentioned) and Hogarth's *Rake's Progress* together. The story, the moral, in both is nearly the same. The wild course of riot and extravagance, ending in the one with driving the Prodigal from the society of men into the solitude of the deserts, and in the other with con-

ducting the Rake through his several stages of dissipation into the still more complete desolations of the mad-house, in the play and in the picture are described with almost equal force and nature. The levee of the Rake, which forms the subject of the second plate in the series, is almost a transcript of Timon's levee in the opening scene of that play. We find a dedicating poet, and other similar characters, in both.

The concluding scene in the *Rake's Progress* is, perhaps, superior to the last scenes of *Timon*. If we seek for something of kindred excellence in poetry, it must be in the scenes of Lear's beginning madness, where the King and the Fool and the Tom-o'-Bedlam conspire to produce such a medley of mirth checked by misery, and misery rebuked by mirth; where the society of those "strange bed-fellows" which misfortunes have brought Lear acquainted with, so finely sets forth the destitute state of the monarch, while the lunatic bans of the one, and the disjointed sayings and wild but pregnant allusions of the other, so wonderfully sympathize with that confusion, which they seem to assist in the production of, in the senses of that "child-changed father."

In the scene in Bedlam, which terminates the *Rake's Progress*, we find the same assortment of the ludicrous with the terrible. Here is desperate madness, the overturning of originally strong thinking faculties, at which we shudder, as we contemplate the duration and pressure of affliction which it must have asked to destroy such a building;—and here is their gradual hurtless lapse into idiotcy, of faculties, which at the best of times never having been strong, we look upon the consummation of their decay with no more of pity than is consistent with a smile. The mad tailor, the poor driveller that has gone out of his wits (and truly he appears to have

had no great journey to go to get past their confines) for the love of *Charming Betty Careless*,—these half-laughable, scarce-pitiable objects take off from the horror which the principal figure would of itself raise, at the same time that they assist the feeling of the scene by contributing to the general notion of its subject :—

“ Madness, thou chaos of the brain,  
 What art, that pleasure giv’st, and pain ?  
 Tyranny of Fancy’s reign !  
 Mechanic Fancy, that can build  
 Vast labyrinths and mazes wild,  
 With rule disjointed, shapeless measure,  
 Fill’d with horror, fill’d with pleasure !  
 Shapes of horror, that would even  
 Cast doubts of mercy upon Heaven.  
 Shapes of pleasure, that, but seen,  
 Would split the shaking sides of spleen.\*”

Is it carrying the spirit of comparison to excess to remark, that in the poor, kneeling, weeping female, who accompanies her seducer in his sad decay, there is something analogous to Kent, or Caius, as he delights rather to be called, in *Lear*,—the noblest pattern of virtue which even Shakspeare has conceived,—who follows his Royal Master in banishment, that had pronounced *his* banishment, and forgetful at once of his wrongs and dignities, taking on himself the disguise of a menial, retains his fidelity to the figure, his loyalty to the carcass, the shadow, the shell and empty husk of Lear ?

In the perusal of a book, or of a picture, much of the impression which we receive depends upon the habit of mind which we bring with us to such perusal. The same circum-

\* Lines inscribed under the plate.

stance may make one person laugh, which shall render another very serious; or in the same person the first impression may be corrected by after-thought. The misemployed incongruous characters at the *Harlot's Funeral*, on a superficial inspection, provoke to laughter; but when we have sacrificed the first emotion to levity, a very different frame of mind succeeds, or the Painter has lost half his purpose. I never look at that wonderful assemblage of depraved beings, who, without a grain of reverence or pity in their perverted minds, are performing the sacred exteriors of duty to the relics of their departed partner in folly, but I am as much moved to sympathy from the very want of it in them, as I should be by the finest representation of a virtuous death-bed, surrounded by real mourners, pious children, weeping friends,—perhaps more by the very contrast. What reflections does it not awake, of the dreadful heartless state in which the creature (a female too) must have lived, who in death wants the accompaniment of one genuine tear! That wretch who is removing the lid of the coffin to gaze upon the corpse with a face which indicates a perfect negation of all goodness or womanhood—the hypocrite Parson and his demure partner—all the fiendish group—to a thoughtful mind present a moral emblem more affecting than if the poor friendless carcass had been depicted as thrown out to the woods, where wolves had assisted at its obsequies, itself furnishing forth its own funeral banquet.

It is easy to laugh at such incongruities as are met together in this picture,—incongruous objects being of the very essence of laughter, but surely the laugh is far different in its kind from that thoughtless species to which we are moved by mere farce and grotesque. We laugh when Ferdinand

Count Fathom, at the first sight of the white cliffs of Britain, feels his heart yearn with filial fondness towards the land of his progenitors, which he is coming to fleece and plunder,—we smile at the exquisite irony of the passage ;—but, if we are not led on by such passages to some more salutary feeling than laughter, we are very negligent perusers of them in book or picture.

It is the fashion with those who cry up the great Historical School in this country, at the head of which Sir Joshua Reynolds is placed, to exclude Hogarth from that school, as an artist of an inferior and vulgar class. Those persons seem to me to confound the painting of subjects in common or vulgar life with the being a vulgar artist. The quantity of thought which Hogarth crowds into every picture, would alone unvulgarize every subject which he might choose. Let us take the lowest of his subjects, the Print called *Gin Lane*. Here is plenty of poverty and low stuff to disgust upon a superficial view ; and accordingly, a cold spectator feels himself immediately disgusted and repelled. I have seen many turn away from it, not being able to bear it. The same persons would, perhaps, have looked with great complacency upon Poussin's celebrated picture of the *Plague at Athens*.\* Disease and Death, and bewildering Terror, in *Athenian garments*, are endurable, and come, as the delicate critics express it, “ within the limits of pleasurable sensation.” But the scenes of their own St. Giles's, delineated by their own countryman, are too shocking to think of. Yet if we could abstract our minds from the fascinating colours of the Picture, and forget the coarse

\* At the late Mr. Hope's in Cavendish Square.

execution (in some respects) of the Print, intended as it was to be a cheap plate, accessible to the poorer sort of people, for whose instruction it was done, I think we could have no hesitation in conferring the palm of superior genius upon Hogarth, comparing this work of his with Poussin's picture. There is more of imagination in it—that power which draws all things to one,—which makes things animate and inanimate, beings with their attributes, subjects and their accessories, take one colour, and serve to one effect. Every thing in the print, to use a vulgar expression, *tells*. Every part is full of “strange images of death.” It is perfectly amazing and astounding to look at. Not only the two prominent figures, the woman and the half-dead man, which are as terrible as any thing which Michael Angelo ever drew, but every thing else in the print contributes to bewilder and stupefy ;—the very houses, as I heard a friend of mine express it, tumbling all about in various directions, seem drunk—seem absolutely reeling from the effect of that diabolical spirit of phrenzy which goes forth over the whole composition. To shew the poetical and almost prophetic conception of the Artist, one little circumstance may serve. Not content with the dying and dead figures, which he has strewed in profusion over the proper scene of the action, he shews you what (of a kindred nature) is passing beyond it. Close by the shell, in which, by direction of the parish beadle, a man is depositing his wife, is an old wall, which, partaking of the universal decay around it, is tumbling to pieces. Through a gap in this wall are seen three figures, which appear to make a part in some funeral procession which is passing by on the other side of the wall, out of the sphere of the composition. This extending of the interest beyond the bounds of the subject could only have been conceived by a great genius.

Shakspeare, in his description of the painting of the Trojan War, in his *Tarquin and Lucrece*, has introduced a similar device, where the painter made a part stand for the whole :

“ For much imaginary work was there,  
Conceit deceitful, so compact, so kind,  
That for Achilles’ image stood his spear,  
Grip’d in an armed hand ; himself behind  
Was left unseen, save to the eye of mind :  
A hand, a foot, a face, a leg, a head,  
Stood for the whole to be imagined.”

This he well calls *imaginary work*, where the spectator must meet the artist in his conceptions half way ; and it is peculiar to the confidence of high genius alone to trust so much to spectators or readers. Lesser Artists shew every thing distinct and full, as they require an object to be made out to themselves before they can comprehend it.

When I think of the power displayed in this (I will not hesitate to say) sublime Print, it seems to me the extreme narrowness of system alone, and of that rage for classification, by which, in matters of taste at least, we are perpetually perplexing instead of arranging our ideas, that would make us concede to the work of Poussin above-mentioned, and deny to this of Hogarth, the name of a grand, serious composition.

We are for ever deceiving ourselves with names and theories. We call one man a great historical painter, because he has taken for his subjects kings or great men, or transactions over which time has thrown a grandeur. We term another the painter of common life, and set him down in our minds for an Artist of an inferior class, without reflect-

ing whether the quantity of thought shewn by the latter may not much more than level the distinction which their mere choice of subjects may seem to place between them; or whether, in fact, from that very common life a great artist may not extract as deep an interest as another man from that which we are pleased to call history.

I entertain the highest respect for the talents and virtues of Reynolds; but I do not like that his reputation should overshadow and stifle the merits of such a man as Hogarth, nor that to mere names and classifications we should be content to sacrifice one of the greatest ornaments of England.

I would ask the most enthusiastic admirer of Reynolds, whether in the countenances of his *Staring* and *Grinning Despair*, which he has given us for the faces of Ugolino and dying Beaufort, there be any thing comparable to the expression which Hogarth has put into the face of his broken-down Rake in the last Plate but one of the *Rake's Progress*,\* where a letter from the Manager is brought to him to say that his Play "will not do?" Here all is easy, natural, undistorted; but withal what a mass of woe is here accumulated!—the long history of a misspent life is compressed into the countenance as plainly as the series of Plates before had told it; here is no attempt at Gorgonian looks which are to freeze the beholder, no grinning at the antique bed-posts, no face-making, or consciousness of the presence of

\* The first face, perhaps, in all Hogarth, for serious expression. That which comes next to it, I think, is the jaded morning countenance of the Debauchée in the Second Plate of the *Marriage A-la-mode*, which lectures on the vanity of pleasure as audibly as any thing in Ecclesiastes.

spectators in or out of the picture ; but grief kept to a man's self, a face retiring from notice with the shame which great anguish sometimes brings with it,—a final leave taken of hope, the coming-on of vacancy and stupefaction,—a beginning alienation of mind, looking like tranquillity. Here is matter for the mind of the beholder to feed on for the hour together,—matter to feed and fertilize the mind. It is too real to admit one thought about the power of the Artist who did it. When we compare the expression in subjects which so fairly admit of comparison, and find the superiority so clearly to remain with Hogarth ; shall the mere contemptible difference of the scene of it being laid in the one case in our Fleet or King's Bench Prison, and in the other in the State Prison of Pisa, or the bedroom of a Cardinal,—or that the subject of the one has never been authenticated, and the other is matter of history,—so weigh down the real points of the comparison, as to induce us to rank the Artist who has chosen the one scene or subject (though confessedly inferior in that which constitutes the soul of his art) in a class from which we exclude the better genius (who has happened to make choice of the other) with something like disgrace.

*The Boys under Demoniactal Possession* of Raphael and Domenichino, by what law of classification are we bound to assign them to belong to the great style in painting, and to degrade into an inferior class the Rake of Hogarth, when he is the Madman in the Bedlam scene ? I am sure he is far more impressive than either. It is a face which no one that has seen can easily forget. There is the stretch of human suffering to the utmost endurance, severe bodily pain brought on by strong mental agony, the frightful obstinate laugh of madness,—yet all so unforced and natural, that those who ever were witness to madness in real life, think they see

nothing but what is familiar to them in this face. Here are no tricks of distortion, nothing but the natural face of agony. This is high tragic painting ; and we might as well deny to Shakspeare the honours of a great Tragedian, because he has interwoven scenes of mirth with the serious business of his Plays, as refuse to Hogarth the same praise for the two concluding scenes of the *Rake's Progress*, because of the Comic Lunatics\* which he has thrown into the one, or the Alchemist that he has introduced in the other, who is paddling in the coals of his furnace, keeping alive the flames of vain hope within the very walls of the prison to which the vanity has conducted him, which have taught the darker lesson of extinguished hope to the desponding figure who is the principal person of the scene.

It is the force of these kindly admixtures, which assimilates the scenes of Hogarth and of Shakspeare to the drama of real life, where no such thing as pure tragedy is to be found ; but merriment and infelicity, ponderous crime and feather-light vanity, like twi-formed births, disagreeing complexions of one intexture, perpetually unite to shew forth motley spectacles to the world. Then it is that the poet or painter shows his art, when in the selection of these comic

\* “ There are of madmen, as there are of tame,  
 All humour'd, not alike. We have here some  
 So apish and fantastic, play with a feather ;  
 And though 't would grieve a soul to see God's image  
 So blemish'd and defac'd, yet do they act  
 Such antic and such pretty lunacies,  
 That, spite of sorrow, they will make you smile.  
 Others again we have, like angry lions,  
 Fierce as wild bulls, untameable as flies.”

HONEST WHORE.

adjuncts he chooses such circumstances as shall relieve, contrast with, or fall into, without forming a violent opposition to, his principal object. Who sees not the Grave-digger in *Hamlet*, the Fool in *Lear*, have a kind of correspondency to, and fall in with, the subjects which they seem to interrupt; while the comic stuff in *Venice Preserved*, and the doggrel nonsense of the Cook and his poisoning associates in the *Rollo* of Beaumont and Fletcher, are pure, irrelevant, impertinent discords,—as bad as the quarrelling dog and cat under the table of the *Lord and the Disciples at Emmaus* of Titian?

Not to tire the reader with perpetual reference to prints which he may not be fortunate enough to possess, it may be sufficient to remark, that the same tragic cast of expression and incident, blended in some instances with a greater alloy of comedy, characterizes his other great work, the *Marriage A-la-mode*, as well as those less elaborate exertions of his genius, the prints called *Industry and Idleness*, *The Distrest Poet*, &c.; forming, with the *Harlot's* and *Rake's Progresses*, the most considerable, if not the largest class of his productions;—enough surely to rescue Hogarth from the imputation of being a mere buffoon, or one whose general aim was only to *shake the sides*.

There remains a very numerous class of his performances, the object of which must be confessed to be principally comic. But in all of them will be found something to distinguish them from the droll productions of Bunbury and others. They have this difference, that we do not merely laugh at, we are led into long trains of reflection by them. In this respect they resemble characters of Chaucer's *Pilgrims*, which have strokes of humour in them enough to designate them for the most part as comic: but our strongest

feeling still is, wonder at the comprehensiveness of genius which could crowd, as poet and painter have done, into one small canvass so many diverse yet co-operating materials.

The faces of Hogarth have not a mere momentary interest, as in caricatures, or those grotesque physiognomies which we sometimes catch a glance of in the street, and, struck with their whimsicality, wish for a pencil and the power to sketch them down; and forget them again as rapidly:—but they are permanent, abiding ideas. Not the sports of nature, but her necessary eternal classes. We feel that we cannot part with any of them, lest a link should be broken.

It is worthy of observation, that he has seldom drawn a mean or insignificant countenance.\* Hogarth's mind was eminently reflective; and, as it has been well observed of Shakspeare, that he has transfused his own poetical character into the persons of his drama (they are all more or less *poets*), Hogarth has impressed a *thinking character* upon the persons of his canvass. This remark must not be taken universally. The exquisite idiotism of the little gentleman in the bag and sword beating his drum in the print of the *Enraged Musician*, would of itself rise up against so sweeping an assertion. But I think it will be found to be true of the generality of his countenances. The knife-grinder and Jew flute-player, in the plate just mentioned, may serve as

\* If there are any of that description, they are in his *Strolling Players*, a print which has been cried up by Lord Orford as the richest of his productions; and it may be, for what I know, in the mere lumber, the properties, and dead furniture of the scene; but in living character and expression it is (for Hogarth) lamentably poor and wanting; it is, perhaps, the only one of his performances at which we have a right to feel disgusted.

instances instead of a thousand. They have intense thinking faces, though the purpose to which they are subservient by no means required it; but indeed it seems as if it was painful to Hogarth to contemplate mere vacancy or insignificance.

This reflection of the Artist's own intellect from the faces of his characters, is one reason why the works of Hogarth, so much more than those of any other artist, are objects of meditation. Our intellectual natures love the mirror which gives them back their own likenesses. The mental eye will not bend long with delight upon vacancy.

Another line of eternal separation between Hogarth and the common painters of droll or burlesque subjects, with whom he is often confounded, is the sense of beauty, which in the most unpromising subjects seems never wholly to have deserted him. "Hogarth himself," says Mr. Coleridge,\* from whom I have borrowed this observation, speak of a scene which took place at Ratzeburg, "never drew a more ludicrous distortion, both of attitude and physiognomy, than this effect occasioned: nor was there wanting beside it one of those beautiful female faces which the same Hogarth, *in whom the Satirist never extinguished that love of beauty which belonged to him as a Poet*, so often and so gladly introduces as the central figure in a crowd of humorous deformities; which figure (such is the power of true genius) neither acts, nor is meant to act, as a contrast; but diffuses through all, and over each of the group, a spirit of reconciliation and human kindness; and, even when the attention is no longer consciously directed to the cause of this feeling, still blends its tenderness with our laughter: and *thus prevents*

\* The Friend, No. XVI.

*the instructive merriment at the whims of nature, or the foibles or humours of our fellow-men, from degenerating into the heart-poison of contempt or hatred."* To the beautiful females in Hogarth, which Mr. Coleridge has pointed out, might be added, the frequent introduction of children (which Hogarth seems to have taken a particular delight in) into his pieces. They have a singular effect, in giving tranquillity and a portion of their own innocence to the subject. The baby riding in its mother's lap in the *March to Finchley* (its careless innocent face placed directly behind the intriguing time-furrowed countenance of the treason-plotting French priest) perfectly sobers the whole of that tumultuous scene. The Boy Mourner winding up his top with so much unpretending insensibility in the plate of the *Harlot's Funeral* (the only thing in that assembly that is not a hypocrite) quiets and soothes the mind that has been disturbed at the sight of so much depraved man and woman-kind.

I had written thus far, when I met with a passage in the writings of the late Mr. Barry, which, as it falls in with the *vulgar notion* respecting Hogarth, which this Essay has been employed in combating, I shall take the liberty to transcribe, with such remarks as may suggest themselves to me in the transcription; referring the reader for a fuller answer to that which has gone before.

"Notwithstanding Hogarth's merit does undoubtedly entitle him to an honourable place among the artists, and that his little compositions, considered as so many dramatic representations, abounding with humour, character, and extensive observations on the various incidents of low, faulty, and vicious life, are very ingeniously brought together, and frequently tell their own story with more facility than is often found in many of the elevated and

more noble inventions of Rafaele, and other great men ; yet it must be honestly confessed, that in what is called *knowledge of the figure*, foreigners have justly observed, that Hogarth is often so raw and unformed, as hardly to deserve the name of an artist. But this capital defect is not often perceivable, as examples of the naked and of elevated nature but rarely occur in his subjects, which are for the most part filled with characters, that in their nature tend to deformity ; besides, his figures are small, and the jonctures, and other difficulties of drawing that might occur in their limbs, are artfully concealed with their cloaths, rags, &c. But what would atone for all his defects, even if they were twice told, is his admirable fund of invention, ever inexhaustible in its resources ; and his satire, which is always sharp and pertinent, and often highly moral, was (except in a few instances, where he weakly and meanly suffered his integrity to give way to his envy) seldom or never employed in a dishonest or unmanly way.

“ Hogarth has been often imitated in his satirical vein, sometimes in his humourous ; but very few have attempted to rival him in his moral walk. The line of art pursued by my very ingenious predecessor and brother academician, Mr. Penny, is quite distinct from that of Hogarth, and is of a much more delicate and superior relish ; he attempts the heart, and reaches it, whilst Hogarth’s general aim is only to shade the sides : in other respects no comparison can be thought of, as Mr. Penny has all that knowledge of the figure and academical skill which the other wanted. As to Mr. Bunbury, who had so happily succeeded in the vein of humour and caricatura, he has for some time past altogether relinquished it, for the more amiable pursuit of beautiful nature : this, indeed, is not to be wondered at, when we recollect that he has, in Mrs. Bunbury, so admirable an exemplar of the most finished grace and beauty continually at his elbow. But (to say all that occurs to me on this subject) perhaps it may be reasonably doubted, whether the being much conversant with Hogarth’s method of exposing meanness, deformity, and vice, in many of his

works, is not rather a dangerous, or at least, a worthless pursuit ; which if it does not find a false relish, and a love of and search after satire and buffoonery in the spectator, is at least not unlikely to give him one. Life is short ; and the little leisure of it is much better laid out upon that species of art which is employed about the amiable and the admirable, as it is more likely to be attended with better and nobler consequences to ourselves. These two pursuits in art may be compared with two sets of people with whom we might associate : if we give ourselves up to the Footes, the Kenricks, &c. we shall be continually busied and paddling in whatever is ridiculous, faulty, and vicious in life ; whereas there are those to be found with whom we should be in the constant pursuit and study of all that gives a value and a dignity to human nature.”\*

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“ — it must be honestly confessed, that in what is called *knowledge of the figure*, foreigners have justly observed, &c.”—BARRY, see p. 106.

It is a secret well known to the professors of the art and mystery of criticism, to insist upon what they do not find in a man's works, and to pass over in silence what they do. That Hogarth did not draw the naked figure as well as Michael Angelo, might be allowed, especially as “examples of the naked,” as Mr. Barry acknowledges, “rarely (he might almost have said never) occur in his subjects ;” and that his figures, under their draperies, do not discover all the fine graces of an Antinous or an Apollo, may be conceded likewise. Perhaps it was more suitable to his purpose to represent the average forms of mankind in the mediocrity (as Mr. Burke expresses it) of the age in which he

\* Account of a Series of Pictures in the Great Room of the Society of Arts, Manufactures, and Commerce, at the Adelphi, by James Barry, R.A. Professor of Painting to the Royal Academy ; reprinted in the last quarto edition of his works.

lived : but that his figures in general, and in his best subjects, are so glaringly incorrect as is here insinuated, I dare trust my own eye so far as positively to deny the fact. And there is one part of the figure in which Hogarth is allowed to have excelled, which these foreigners seem to have overlooked, or perhaps calculating from its proportion to the whole (a seventh or an eighth, I forget which) deemed it of trifling importance ; I mean, the human face ; a small part, reckoning by geographical inches, in the map of man's body ; but here it is that the painter of expression must condense the wonders of his skill, even at the expense of neglecting the " jonctures and other difficulties of drawing in the limbs," which it must be a cold eye that in the interest so strongly demanded by Hogarth's countenances has leisure to survey and censure.

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" The line of art pursued by my very ingenious predecessor and brother academician, Mr. Penny." BARRY, see p. 106.

The first impression caused in me by reading this passage, was an eager desire to know who this Mr. Penny was. This great surpasser of Hogarth in the " delicacy of his relish," and the " line which he pursued," where is he, what are his works, what has he to show ? In vain I tried to recollect, till, by happily putting the question to a friend, who is more conversant in the works of the illustrious obscure than myself, I learnt that he was the painter of a *Death of Wolfe*, which missed the prize the year that the celebrated picture of West on the same subject obtained it ; that he also made a picture of the *Marquis of Granby relieving a Sick Soldier* ; moreover, that he was the inventor of two pictures of *Suspended and Restored Animation*, which I now

remember to have seen in the Exhibition some years since, and the prints from which are still extant in good men's houses. This then, I suppose, is the line of subjects in which Mr. Penny was so much superior to Hogarth. I confess I am not of that opinion. The relieving of poverty by the purse, and the restoring a young man to his parents, by using the methods prescribed by the Royal Humane Society, are doubtless very amiable subjects, pretty things to teach the first rudiments of humanity; they amount to about as much instruction as the stories of good boys that give away their custards to poor beggar-boys in Children's books, or the tale of Carlo the dog. But, good God! is this *milk for babes* to be set up in opposition to Hogarth's moral scenes, his *strong meat for men*? As well might we prefer the fulsome verses upon their own goodness, to which the gentlemen of the Literary Fund annually sit still with such shameless patience to listen, to the Satires of Juvenal and Persius; because the former are full of tender images of Worth relieved by Charity, and Charity stretching out her hand to rescue sinking Genius; and the theme of the latter is men's crimes and follies, with their black consequences—forgetful, meanwhile, of those strains of moral pathos, those sublime heart-touches, which these poets (in *them* chiefly showing themselves poets) are perpetually darting across the otherwise appalling gloom of their subject—consolatory remembrancers, when their pictures of guilty mankind have made us even to despair for our species, that there is such a thing as virtue and moral dignity in the world, that her unquenchable spark is not utterly out—refreshing admonitions, to which we turn for shelter from the too great heat and asperity of the general satire.

And is there nothing analogous to this in Hogarth?

nothing which "attempts and reaches the heart"?—no aim beyond that of "shaking the sides"?—If the kneeling ministering female in the last scene of the *Rake's Progress*, the Bedlam scene, of which I have spoken before, and have dared almost to parallel it with the most absolute idea of Virtue which Shakspeare has left us, be not enough to disprove the assertion; if the sad endings of the Harlot and the Rake, the passionate heart-bleeding entreaties for forgiveness which the adulterous wife is pouring forth to her assassinated and dying lord in the last scene but one of the *Marriage A-la-mode*,—if these be not things to touch the heart, and dispose the mind to a meditative tenderness: is there nothing sweetly conciliatory in the mild patient face and gesture with which the wife seems to allay and ventilate the feverish irritated feelings of her poor poverty-distracted mate (the true copy of the *genus irritabile*) in the print of the *Distress Poet*? Or, if an image of maternal love be required, where shall we find a sublimer view of it than in that aged woman in *Industry and Idleness* (plate V.), who is clinging with the fondness of hope not quite extinguished to her brutal vice-hardened child, whom she is accompanying to the ship which is to bear him away from his native soil, of which he has been adjudged unworthy: in whose shocking face every trace of the human countenance seems obliterated, and a brute beast's to be left instead, shocking and repulsive to all but her who watched over it in its cradle before it was so sadly altered, and feels it must belong to her while a pulse by the vindictive laws of his country shall be suffered to continue to beat in it. Compared with such things, what is Mr. Penny's "knowledge of the figure and academical skill which Hogarth wanted"?

With respect to what follows concerning another gentleman, with the congratulations to him on his escape out of

the regions of "humour and caricatura," in which it appears he was in danger of travelling side by side with Hogarth; I can only congratulate my country, that Mrs. Hogarth knew *her* province better than by disturbing her husband at his pallet, to divert him from that universality of subject which has stamped him, perhaps, next to Shakspeare, the most inventive genius which this Island has produced, into the "amiable pursuit of beautiful nature," *i. e.* copying *ad infinitum* the individual charms and graces of Mrs. Hogarth.

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"Hogarth's method of exposing meanness, deformity, and vice."

"Paddling in whatever is ridiculous, faulty, and vicious."

BARRY, pp. 106, 107.

A person unacquainted with the works thus stigmatized, would be apt to imagine, that in Hogarth there was nothing else to be found but subjects of the coarsest and most repulsive nature. That his imagination was naturally unsweet, and that he delighted in raking into every species of moral filth. That he preyed upon sore places only, and took a pleasure in exposing the unsound and rotten parts of human nature;—whereas, with the exception of some of the plates of the *Harlot's Progress*, which are harder in their character than any of the rest of his productions (the *Stages of Cruelty* I omit, as mere worthless caricaturas, foreign to his general habits, the offspring of his fancy in some wayward humour), there is scarce one of his pieces where vice is most strongly satirized, in which some figure is not introduced upon which the moral eye may rest satisfied; a face that indicates goodness, or perhaps mere good-humouredness and carelessness of mind (negation of evil) only; yet enough to give a relax-

ation to the frowning brow of satire, and keep the general air from tainting. Take the mild supplicating posture of patient poverty in the poor woman that is persuading the pawnbroker to accept her clothes in pledge, in the plate of *Gin Lane*, for instance. A little does it, a little of the *good* nature overpowers a world of *bad*. One cordial honest laugh of Tom Jones absolutely clears the atmosphere that was reeking with the black putrefying breathings of a hypocrite Blifil. One homely expostulating shrug from Strap, warms the whole air which the suggestions of a gentlemanly ingratitude from his friend Random had begun to freeze. One "Lord bless us" of Parson Adams upon the wickedness of the times, exorcises and purges off the mass of iniquity which the world-knowledge of even a Fielding could cull out and rake together. But of the severer class of Hogarth's performances, enough, I trust, has been said, to show that they do not merely shock and repulse; that there is in them the "scorn of vice" and the "pity" too; something to touch the heart, and keep alive the sense of moral beauty; the "*lacrymæ rerum*," and the sorrowing by which the heart is made better. If they be bad things, then is satire and tragedy a bad thing; let us proclaim at once an age of gold, and sink the existence of vice and misery in our speculations; let us

——— wink, and shut our apprehensions up  
From common sense of what men were and are;

let us *make believe*, with the children, that every body is good and happy; and, with Dr. Swift, write panegyrics upon the world.

But that larger half of Hogarth's Works which were painted more for entertainment than instruction (though

such was the suggestiveness of his mind, that there is always something to be learnt from them), his humourous scenes, —are they such as merely to disgust and set us against our species?

The confident assertions of such a man as I consider the late Mr. Barry to have been, have that weight of authority in them which staggers, at first hearing, even a long preconceived opinion. When I read his pathetic admonition concerning the shortness of life, and how much better the little leisure of it were laid out upon “that species of art which is employed about the amiable and the admirable;” and Hogarth’s “method” proscribed as a “dangerous or worthless pursuit;” I began to think there was something in it; that I might have been indulging all my life a passion for the works of this artist, to the utter prejudice of my taste and moral sense: but my first convictions gradually returned; a world of good-natured English faces came up one by one to my recollection; and a glance at the matchless *Election Entertainment*, which I have the happiness to have hanging up in my parlour, subverted Mr. Barry’s whole theory in an instant.

In that inimitable print (which in my judgment as far exceeds the more known and celebrated *March to Finchley* as the best comedy exceeds the best farce that ever was written) let a person look till he be saturated; and when he has done wondering at the inventiveness of genius which could bring so many characters (more than thirty distinct classes of face) into a room, and set them down at table together, or otherwise dispose them about, in so natural a manner, engage them in so many easy sets and occupations, yet all partaking of the spirit of the occasion which brought them together, so that we feel that nothing but an Election-

time could have assembled them ; having no central figure or principal group (for the Hero of the piece, the Candidate, is properly set aside in the levelling indistinction of the day, —one must look for him to find him) ; nothing to detain the eye from passing from part to part, where every part is alike instinct with life—for here are no furniture-faces, no figures brought in to fill up the scene like stage choruses, but all *Dramatis Personæ* : when he shall have done wondering at all these faces so strongly characterized, yet finished with the accuracy of the finest miniature ; when he shall have done admiring the numberless appendages of the scene, those gratuitous doles which rich genius flings into the heap when it has already done enough, the over-measure which it delights in giving, as if it felt its stores were exhaustless ; the dumb rhetoric of the scenery—for tables, and chairs, and joint stools, in Hogarth, are living and significant things ; the witticisms that are expressed by words (all artists but Hogarth have failed when they have endeavoured to combine two mediums of expression, and have introduced words into their pictures), and the unwritten numberless little allusive pleasantries that are scattered about ; the work that is going on in the scene, and beyond it, as is made visible to the “eye of mind,” by the mob which choaks up the door-way, and the sword that has forced an entrance before its master : when he shall have sufficiently admired this wealth of genius, let him fairly say what is the *result* left on his mind. Is it an impression of the vileness and worthlessness of his species ? or is it not the general feeling which remains, after the individual faces have ceased to act sensibly upon his mind, a *kindly one in favour of his species* ? was not the general air of the scene wholesome ? did it do the heart hurt to be among it ? Something of a riotous spirit, to be sure, is there, some

worldly-mindedness in some of the faces, a *Dodingtonian* smoothness which does not promise any superfluous degree of sincerity in the fine gentleman who has been the occasion of calling so much good company together : but is not the general cast of expression in the faces, of the good sort ? do they not seem cut out of the *good old rock*, substantial English honesty ? would one fear treachery among characters of their expression ? or shall we call their honest mirth and seldom-returning relaxation by the hard names of vice and profligacy ? That poor country fellow that is grasping his staff (which, from that difficulty of feeling themselves at home which poor men experience at a feast, he has never parted with since he came into the room), and is enjoying with a relish that seems to fill all the capacities of his soul, the slender joke which that facetious wag his neighbour is practising upon the gouty gentleman, whose eyes the effort to suppress pain has made as round as rings—does it shock the “dignity of human nature” to look at that man, and to sympathize with him in the seldom-heard joke which has unbent his care-worn hard-working visage, and drawn iron smiles from it ? or with that full-hearted cobbler, who is honouring with the grasp of an honest fist the unused palm of that annoyed patrician, whom the license of the time has seated next him ?

I can see nothing “dangerous” in the contemplation of such scenes as this, or the *Enraged Musician*, or the *Southwark Fair*, or twenty other pleasant prints which come crowding in upon my recollection, in which the restless activities, the diversified bents and humours, the blameless peculiarities of men, as they deserve to be called, rather than their “vices and follies,” are held up in a laughable point of view. All laughter is not of a dangerous or soul-hardening

tendency. There is the petrifying sneer of a demon, which excludes and kills love ; and there is the cordial laughter of a man, which implies and cherishes it. What heart was ever made the worse by joining in a hearty laugh at the simplicities of Sir Hugh Evans, or Parson Adams, where a sense of the ridiculous mutually kindles, and is kindled, by a perception of the amiable ? That tumultuous harmony of singers that are roaring out the words, "The world shall bow to the Assyrian throne," from the opera of *Judith*, in the third plate of the series called the *Four Groups of Heads*, which the quick eye of Hogarth must have struck off in the very infancy of the rage for sacred oratorios in this country, while "Music yet was young ;" when we have done smiling at the deafening distortions which these tearers of devotion to rags and tatters, these takers of Heaven by storm, in their boisterous mimicry of the occupation of angels, are making ;—what unkindly impression is left behind, or what more of harsh or contemptuous feeling, than when we quietly leave Uncle Toby and Mr. Shandy riding their hobby-horses about the room ? The conceited, long-backed sign-painter, that with all the self-applause of a Raphael or Corregio (the twist of body which his conceit has thrown him into has something of the *Corregiesque* in it), is contemplating the picture of a bottle, which he is drawing from an actual bottle that hangs beside him, in the print of *Beer Street* ;—while we smile at the enormity of the self-delusion, can we help loving the good humour and self-complacency of the fellow ? would we willingly wake him from his dream ?

I say not that all the ridiculous subjects of Hogarth have necessarily something in them to make us like them ; some are indifferent to us, some in their natures repulsive, and only made interesting by the wonderful skill and truth to

nature in the Painter ; but I contend that there is in most of them that sprinkling of the better nature, which, like holy-water, chases away and disperses the contagion of the bad. They have this in them besides, that they bring us acquainted with the every-day human face,—they give us skill to detect those gradations of sense and virtue (which escape the careless or fastidious observer) in the countenances of the world about us ; and prevent that disgust at common life, that *tædium quotidianarum formarum*, which an unrestricted passion for ideal forms and beauties is in danger of producing. In this, as in many other things, they are analogous to the best novels of Smollett and Fielding.

BIOGRAPHICAL ESSAY

ON THE

GENIUS AND WORKS

OF

WILLIAM HOGARTH.

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SO much has already been written respecting the illustrious Artist who is the subject of the present memoir, that, were it not intended as a necessary accompaniment to this edition of his works,\* a sketch of his life might seem to require some apology. It is not here professed to bring forward additional facts, but rather to examine generally his peculiar merits as an artist, and to exhibit, within a mode-

\* This elegant "Essay on the Genius and Works of Hogarth" is here reprinted by the permission of Messrs. Baldwin and Craddock, the Proprietors of the original plates of Hogarth. It was written expressly for the large edition of the "Genuine Works of Hogarth," after the plates had been repaired by James Heath, Esq. Associate Engraver, R.A. Without those plates, now happily to be obtained at a moderate price, no library can be said to be complete; and who would be content with copies, however excellent, when the originals can be so easily procured?

rate compass, the opinions of his various commentators ; connecting this criticism with such a brief outline of his life as may serve to give a biographical form to the whole.

England is justly proud of having given birth to two men of kindred excellence, and of unrivalled genius, of each of whom it may be said, that he neither found a predecessor, nor left a successor, in the track which he pursued. Each was eminently gifted with the talent of pourtraying humour, passion, and feeling, in all their varying shades, with a felicity that seems to mock competition :—it is hardly necessary to add the names of Shakspeare and Hogarth.

Hogarth, like Shakspeare, has been a fertile theme to biographers, critics, commentators, and illustrators. As there is hardly a syllable in the works of the one that has not been the subject of a remark, or a note, so there is scarcely an incident or a figure in the productions of the other that has not been explained or noticed. Even this external evidence of their superior merit, alone, carries conviction ; for, however fashion, prejudice, admiration of novelty, or some other circumstance, may for a while cause even extended reputation, it cannot be permanently secured through successive generations, unless founded upon qualities productive of lasting interest. The bulk of productions, whether in literature or in art, must necessarily be brief in their existence. Among these scintillations that gleam and disappear, it is only the few and mighty master-minds that are stars shining in that firmament where they have been fixed by the apotheosis of their own genius.

In discussing the merits of men like Hogarth, criticism naturally assumes the tone of eulogium : they who should preside as judges at a tribunal, prostrate themselves as worshippers before a shrine. Enthusiasm must not, however,

be permitted to usurp the place of discrimination; nor is it necessary to claim for one who possesses so many excellencies, those to which his pretensions appear somewhat disputable. Although a very perfect master of expression, and well able to depict that majesty of the passions which arises from their vividness and energy, he could not, like our great Poet, array them with equal success either in a humble or dignified garb. His powers were less universal; for, though they were great, their range was more limited. In historical composition he did not even attain to a respectable mediocrity; yet this is no disparagement of his merits, nor is it half so surprising as that the Author of "Tom Jones," who was gifted with such extraordinary talent for comic writing, should have uniformly failed when he attempted comedy. And it is well for the fame of our Artist, that, instead of proving a successful follower in a beaten track, he boldly struck into one that was new and unexplored.

Avia Pieridum peragrat loca, nullius antè  
Trita solo : juvat integros accedere fontes.

Had he succeeded in the first case, he would have been merely one among the many: at present he is not only the first in that branch of art which he created, but stands there without a subsequent competitor of eminence.

To assert, however, that his productions possess the poetical beauties, and sublime expressions, that are to be found in the great Italian masters, would be as imprudent as to claim for him that exquisite beauty and truth of execution which are characteristic of the Flemish school; and as absurd, as to deny him those peculiar merits which constitute his excellence, and have secured his fame. Elegance of composition and picturesque effect were but secondary considerations with one whose principal object was not so much

to flatter the eye with forms of majesty and beauty, or the splendour of colouring, the magic of *chiaro-scuro* and deceptive imitation, as to inform the mind;—to pourtray human nature, rather ethically than poetically, exhibiting man, the creature not only of nature but of society, with all his vices and his follies, his errors and his weaknesses. This being his aim, he regarded forms themselves less than the meaning which they are capable of conveying; so that as one of his most zealous admirers has observed, “other pictures we look at—Hogarth’s prints we *read*.”

WILLIAM HOGARTH was born in London, Nov. 10, 1697. His early prospects were far from promising; for his father, who kept a school in the parish of St. Martin, Ludgate, was not able to do more toward his future provision in life, than to put him in the way of shifting for himself. Having a spontaneous turn for drawing, he chose the profession of an engraver of cyphers and coats of arms on plate. As soon as his apprenticeship was expired, he entered into the Academy in St. Martin’s Lane, where he studied from the living figure. He supported himself at this period of his life by engraving arms and shop-bills, and it was some time before he emerged from obscurity, or was at all noticed as an artist. From 1723 to 1730, he was employed upon designs and plates for a variety of publications, among which were thirteen folio prints in Aubrey de la Motraye’s *Travels*; seven small ones for Apuleius in 1724; five frontispieces for Cassandra; seventeen cuts for a duodecimo edition of *Hudibras* in 1726, and a variety of others. None of these performances are at all superior to the common book *embellishments* of that period, which is certainly not saying much in their favour: but though the sun of his genius arose obscured, its meridian and setting beams were fervid and bril-

liant. Even the set of plates which he executed for Hudibras, although the best of these works, exhibit no very strong traits of humour ; yet it might be supposed that such a poem would, at a more mature age and in easier circumstances, have been illustrated by him with congenial talent.

About the year 1728 he commenced the profession of Painter : his subjects were small groups of family portraits, or conversation pieces. One of these, painted for Earl Tylney, and containing portraits of that nobleman and his family, is well known under the denomination of the " Wanstead Assembly." This composition, which is said to have been his first performance in this line that attracted public notice, is very much in the style of Watteau ; as is likewise his " View of the Mall in St. James's Park." Yet, although he painted several portraits and groups, he was not destined to succeed in a branch of his profession requiring address, delicacy, and flattery. The pencil of Hogarth was too uncourtly to attempt to embellish the traits which nature had given ; it delighted rather in heightening than subduing character, however unfavourable that character might be.

An anecdote is recorded of him which sufficiently proves this. A nobleman, not remarkable either for the regularity of his features or the gracefulness of his person, felt aggrieved at the verity with which the artist had depicted him, and refused to take the picture ; nor would he have done so had it not been for a threat that, unless the money was sent in the course of three days, the portrait should be exhibited in a manner most wounding to the self-love of the original.

When he first began to publish his plates on his own account, they were pirated by the dealers, who combined for that purpose, and, by vending their copies at a lower price,

prevented him from reaping the reward due to his labours : so that he was glad to dispose of his plates for whatever they chose to give him, there being no law to protect the copyright of engravings. At a subsequent period, therefore, he himself, in conjunction with Vertue, Pine, and some other artists, successfully petitioned Parliament for an Act to secure their property, and to prevent copies being made without the consent of the Artist, for the term of fourteen years.

The year 1730 was marked by an important event in the domestic history of our artist ; this was his marriage with Jane, the only daughter of Sir James Thornhill, the historical painter, with whom he became acquainted by attending her father's academy opened at his house in Covent Garden. This union was made without the previous knowledge of the lady's parents ; and at first the knight was little pleased at a match which he considered derogatory to his family, and by no means adequate to his daughter's prospects ; nor was he for some time disposed to forgive them. A reconciliation was, however, afterwards effected through the mediation of Lady Thornhill, who advised her daughter to place in her father's way some of the scenes of the " Harlot's Progress," which Hogarth was then painting. Struck with the merit of these performances, Sir James expressed his approbation, but in such a manner as shewed that his satisfaction arose from the consideration that the talents of his son-in-law would enable him to support his wife : afterwards, however, he relented, and behaved with generosity towards his daughter and her husband. At the period of his marriage Hogarth had lodgings at South Lambeth, and being intimate with Mr. Tyers, the proprietor of Vauxhall, he advised him to embellish his Garden with paintings. This was accordingly done, and some of the designs were furnished by Hogarth himself.

Not long afterwards appeared his print called "The Man of Taste," intended as a satire upon Kent, Lord Burlington, that artist's patron, and Pope. The two former of these had before fallen under his lash, in his plate of Burlington Gate; and the cause assigned of his dislike towards them was, his Lordship's preference of Kent to Thornhill, and his procuring the former to be employed in painting the Palace at Kensington. Whether he had any pique against the Poet is not known; perhaps he made use of him merely as a vehicle for his satire, and as being a distinguished character. Certain it is, that however ill the Bard might relish this performance, or might feel the poignancy of its wit, he was too discreet to manifest any resentment, or to attempt a retort, well aware that his person was not of a description to withstand the ridicule that might be cast upon it by the pencil, or to enter into a contest, of which the result would inevitably prove an exposure of his bodily deformity. That Pope, however, really bore him no good-will, in consequence of his attacks, is rendered highly probable by his abstaining from any allusion to, or mention of, one who was a keen satirist of the follies and vices of the age; and between whom and himself there might be supposed to exist much congeniality of talent and disposition. But at this period Hogarth had not put forth all his powers, nor produced any of those great works which have secured for him immortal fame, and reflected on his minor compositions a reputation which they would not otherwise have obtained.

In the spring of the year 1732 Hogarth made an excursion to Rochester and Sheerness, with four friends, Thornhill, his brother-in-law, Scott\*, the landscape-painter, Tothall,\*

\* See notices of Scott and Tothall in Nichols's "Biographical Anecdotes of Hogarth," vol. I. p. 522.

and Forrest.\* The latter of these undertook to be the historian of their adventures, and drew up a humorous narrative of this *impromptu* tour, intended as a satire upon the uninteresting and impertinent details committed to paper by travellers ; while Hogarth and Scott were the draftsmen on this expedition. This literary and graphic curiosity has been given to the public by Mr. Nichols, in the third or supplementary volume of the "Biographical Anecdotes," as has likewise a poetical version of the same narrative, written by the Rev. W. Gostling, at the end of the first volume.

In the following year appeared the first of those three admirable graphic Dramas which created a new epoch in the Art to which they belong, and conferred upon their author the pre-eminent appellation of a great Ethic Painter,—namely "The Harlot's Progress," "The Rake's Progress," and "Marriage-à-la-mode." In the former of these he has presented an awful lesson, inculcated in the history of an unfortunate female ; who, passing through a career chequered by pleasure, splendour, profligacy, misery, and disease, terminates her life prematurely,—if indeed she can be justly said to expire prematurely who has long survived the wreck of her peace and her hopes ; whose existence is regarded as a nuisance by society ; and whose death excites neither regret nor remorse in the companions of her shame and her guilt. It has been observed, that this drama does not possess that completeness which might have been given to it, the transitions from one scene to another being too sudden, and without those intermediate events being presented to our notice which are necessary to connect them. There is, it must be allowed, a striking contrast between the first and second plates : in the one we behold an inno-

\* Nichols's "Biographical Anecdotes of Hogarth," vol. III. p. 130.

cent country girl, in the next we see her transformed into a wily courtesan, a finished adept in all the arts of intrigue. It may, however, be observed, that it perhaps would have been difficult to select such scenes as would not have been offensive in the representation; and that it is impossible for the pencil, like the pen, to produce an uninterrupted narrative, or a complete concatenation of events. It is not intended here to particularize the individual subjects, or to enter into a detailed comment upon them. A few remarks, however, may be expected:—the Artist has not been eminently successful in imparting to his heroine any very considerable attractions of feature, or of person. Hogarth was the Analyser, not the Painter, of Beauty. This circumstance need not, however, occasion any very serious regret, since never was there an artist who more completely atones for his deficiency in this respect, or causes it to be less felt. In the second plate, the expression of the lady's countenance does not accord exactly with her threatening gesture; this ought not, however, to be imputed to the Artist as a defect, but rather be mentioned as a proof of his judgment, her anger being merely assumed, and her violence employed for no other purpose than to favour the retreat of her gallant. Another proof of his attention to probability is shewn in the third plate, where the cat is introduced, by no means at random; since, were it not for the appearance of this animal with whom the heroine is amusing herself, there would be no motive for her holding up the watch; and without this the spectator would be ignorant of the immediate cause of her being apprehended by the executors of the Law. But it is, perhaps, after all, not so much in the conduct of the principal action, as in the episodic parts of his compositions, and his *hors-d'œuvres*, that Hogarth's forte and principal merit

consist. In some of these incidental strokes of wit there is more point and significancy than decency ; for instance, in the coat of arms displayed in the funeral scene, and the manner in which the wretch in the garb of a clergyman is holding his glass. The rod, too, which is suspended at the head of the bed, in the third plate, has drawn forth certain remarks from Hogarth's German commentator, Lichtenberg, which expose this apparently innocent and insignificant object to suspicions of a no very decorous nature.

About two years after the appearance of " The Harlot's Progress," our artist produced another series of plates, called " The Rake's Progress." As in the former he had depicted the shame and ruin attendant upon a life of prostitution, so in the latter he conveyed a moral lesson equally useful, by delineating the fatal consequences of profligacy and debauchery in the other sex ; and showed how they may conduct to an end still more horrible than that of the friendless, deserted, and abhorred prostitute ; and the first plate is as severe a satire upon the folly of avarice, as the succeeding ones are on that of heedless dissipation and profusion. In these engravings there is a still greater abundance of wit than in those of the preceding series. The painter comes here more immediately into contact with the fashionable vices of high life, not, however, so completely as in his " Marriage-à-la-mode." It might be supposed that so much wit would in some degree destroy the principal effect ; but this is by no means the case, for the humour is kept down so as not to predominate in an offensive manner, or border on caricature. No artist in fact is more distant from mere unmeaning buffoonery and grimace than Hogarth, who though eminently gifted with a sense of the ridiculous, yet at the same time possessed as powerful a feeling

for nature in all its varying expressions. The "*quicquid agunt Homines*" may be applied with great propriety to his works, since they present an epitome of humanity in all its shapes.

After an interval of nine years appeared the third of Hogarth's admirable graphic dramas, the "*Marriage-a-la-mode*." As in the two preceding ones he had exhibited the fatal effects of abandoned habits and profligacy in the unmarried of either sex, so did he here pourtray, in a manner equally forcible, the calamities which result from vicious indulgences and depraved conduct in connubial life. And, as if to point out that happiness or misery, virtue or guilt, is increased by participation with others, and incurs a double reward or penalty, he has brought both the guilty hero and his equally criminal partner, to a tragic end: nor must it be forgotten that her ladyship's paramour meets a fate more ignominious than that of either.

Not one of these three admirable works can be classed as belonging decidedly either to comedy or tragedy; and this circumstance is doubtless a great fault in the estimation of those who prefer the rules and theories of criticism to those of nature. But neither Shakspeare nor Hogarth composed for systematic critics, or had any idea of working according to their compass and rule. Rules are for meaner artists: they are mere mechanical aids and succedanea, for which Genius has no more occasion than grown-up persons for leading-strings; or those who enjoy the use of their limbs for crutches. Nay, such theories and rules may as frequently be compared to the latter as to the former, for they as often denote the imbecility arising from decay as that which precedes matured vigour. Independently of the excellence of these productions in other respects, they pos-

sess strong interest, arising from the valuable information they supply respecting the manners and fashions of the age to which they belong, and which they so faithfully pourtray. They transport the beholder to the period whose manners have been so incomparably delineated by Fielding and Smollett; and we may almost fancy that we here meet with many of their characters. The former of these eminent writers has borne ample testimony to the merits of Hogarth, in his preface to "Joseph Andrews."

If there be any thing in the "Marriage-à-la-mode" to which criticism may justly object, it is undoubtedly the obscurity of the subject of the third plate, and its want of sufficient connection with the principal action of the piece; unless it be intended by way of companion to the succeeding plate, and to point out the congeniality of pursuits between this modish couple. No language can better describe the wretched langour that succeeds to dissipation, or how much it degrades the faculties, than the characteristic figures of the husband and wife in the second scene. In short, this drama depicts the fashionable extravagances of that day with great fidelity and humour.

Soon after the publication of the "Marriage-à-la-mode," a poem appeared in Hudibrastic verse, in six Cantos, each Canto being explanatory of one of the plates. It has been said that the admirable comedy of the "Clandestine Marriage" is founded upon these engravings; yet the resemblance between the pictorial and the written drama is too slight to warrant such a supposition. The latter would doubtless have been produced, had the former never existed, since the only point of similitude between the two, is the circumstance of a matrimonial alliance, wherein the parties barter gold and nobility.

Between this and the preceding series (which have been noticed together, as belonging, more expressly than his other productions, to the same class,) Hogarth published in the year 1738 his excellent plates, "Morning, Noon, Evening, and Night;" besides one, to which Mr. Walpole assigns the palm of superiority over all his other works, "for wit and imagination, without any other end." This was his "Strolling Actresses;" a print which certainly possesses an infinitude of whimsical combinations, and smart satire. So far, however, is Mr. Lamb from concurring with the opinion of that celebrated critic, that he affirms it to be "lamentably poor in living character and expression, and perhaps the only one of Hogarth's performances at which we have a right to feel disgusted." And yet it must be acknowledged, that it affords a rich banquet for those who enjoy facetiousness, and that species of humour which is produced by odd contrasts, and the hieroglyphical language of symbol.

At the period of the publication of the "Marriage-à-mode," the reputation of our artist may be considered as having attained its zenith. His works were popular beyond any precedent, for their subjects could be enjoyed by all: while their pleasantry and general humour were intelligible to the meanest capacities; and interesting because taken from common life, they at the same time possessed wit capable of delighting the most fastidious, and a knowledge of human nature deserving to be studied by the most intelligent and reflective.

Their popularity of course attracted the cupidity of print-dealers; and in order to secure the property of himself and others against their nefarious practices, Hogarth, as has

been before stated\*, applied to Parliament in the year 1735. He thus secured to himself the emoluments arising from his sale of the plates, which were eagerly purchased by the public; yet finding it not so easy to dispose of his Pictures, he determined, in 1745, to offer them by auction, or sale, according to a particular scheme which he devised. The paintings were the entire series of both the "Harlot's" and the "Rake's Progress," the four subjects, "Morning, Noon, Evening, and Night," and the "Strolling Actresses dressing in a Barn," which altogether produced no more than £427. 7s. By way of Ticket of admission to the sale, he engraved the "Battle of the Pictures," of which not only the idea is ingenious, and characteristic of the Artist's contempt for the prejudice in favour of the Old Masters, or rather spurious imitations of them; but the manner in which he executed it, although so trifling a subject, discovers exquisite pleasantry in the way in which he has opposed the various combatants to each other: of this there is a sufficient proof in the assault made by a St. Francis upon the Old Maid in the picture of "Morning," and in the resemblance, or rather the contrast, which Hogarth thus suggests, between the Catholic Saint and his own sanctified Prude.

About this period, and after the completion of the "Marriage-à-la-mode," he projected, as a companion to that series, another, which was to represent the happiness of connubial life when founded on mutual affection and esteem. Hogarth made a coloured sketch of the first scene of his "Happy Marriage," but never completed the design. Yet, although a mind like his would have elicited humour from the tamest and most barren subjects, it must be confessed

\* See pp. 13, 123.

that this was little calculated to exhibit his peculiar *forte*. Pictures of tranquillity, harmony, and propriety, presented little to a pencil that more delighted to exhibit the failings or the imperfect virtues of mankind, than either scenes or actions divested of all absurdity and ridicule.

Domestic tranquillity has always been considered as a rather insipid subject, whether on the canvass or on the stage. There was, however, some scope for his peculiar talent in the first scene, which represented the new-married couple and their friends partaking of refreshments after their return from church; and the painter indulged more particularly in an episodical part of the composition: this was a groupe consisting of a cook, and a portly divine in his canonicals, who was giving directions as to the culinary operations of the day; and here he evidently laboured more *con amore* than on the foremost and principal characters. It was in allusion to our Artist's propensity to delineate the low, rather than the gaiety of comic subjects, that Churchill observed, with more energy than delicacy, that Hogarth painted only the *backside* of Nature.

In 1746, he executed a plate, the subject of which was so popular, that although the rolling-press was employed uninterruptedly for the first week, it could not supply the impressions sufficiently fast to satisfy the eager demand of the public: yet the interest of this production arose merely from incidental and political circumstances, it being no other than the portrait of the Rebel Laird, Lord Lovat.

His next work of importance, and the most extended, though the least elaborate of his dramatic series, "Industry and Idleness," was published about two years afterwards. In these designs, the principal aim of the Artist was to produce a *popular* work, that should be as efficacious in instructing and reforming the numerous class of persons to whom it

was more immediately addressed, as his other masterly productions had been in holding up to ridicule and reprobation the follies and dissipation of those of a higher rank. "The Harlot's Progress" was a forcible moral lesson to the young and indiscreet of the female sex, pointing out the wretched consequences of a deviation from virtue, and the misery that sooner or later inevitably overtakes the victims of prostitution, after a brief course—not of happiness, but of wild pleasure and riot. The purpose of the present set of plates was to inculcate salutary admonitions upon the youth of the other sex, moving in a less elevated sphere than the prodigal whose history formed more immediately a counterpart to that of the unfortunate harlot. The plan of this series is more complex, and was therefore of necessity more extended, since in this double history one part is the complete antithesis of the other. These subjects, are, however, undeniably less impregnated with either that playful or that caustic humour, and that happy wit, which are so predominant in his preceding works; and the traits of genius and expression are not only fewer but less vigorous.

In the opinion, however, of Mr. Lamb, even here are to be discovered marks of superior powers. "If," says he, "an image of natural love be required, where shall we find a sublimer view of it than in that aged woman in Industry and Idleness, who is clinging with the fondness of hope, not quite extinguished, to her brutal, vice-hardened child,—in whose shocking face every trace of the human countenance seems obliterated, and a brute beast's to be left instead, shocking and repulsive to all but her who watched over it in its cradle before it was so sadly altered, and feels it must belong to her while a pulse shall be suffered by the vindictive laws of his country to continue to beat in it?" This is,

indeed, a warm and feeling eulogium, one that confers honour both on the Artist who calls it forth, and the Critic who utters it; yet, it must not be concealed, that the impassioned description of the latter, has considerably heightened the effect produced in the original by the burin of the former.

The next production of importance by which Hogarth distinguished himself was, the “Roast Beef of Old England,” which perhaps acquired as much popularity from its falling in with national prejudices, as from its own intrinsic merit. The circumstance which gave rise to this piece of satire was the apprehension of the Artist as a spy, while he was making a drawing of the Gate of Calais, on his visit to France, shortly after the Peace of Aix-la-Chapelle. Hogarth undoubtedly had strong prejudices, which may in a great measure be imputed to the want of a more liberal education: among these was his rancorous and indiscriminate dislike of every thing in the shape of connoisseurship, and an attempt to disparage those higher walks of the art—that is, higher in regard to grandeur and dignity of subject—in which he himself had failed, and failed too most egregiously. “It is apparent,” says an elegant Biographer,\* whose competence to judge will be conceded by all who know his own excellence in the art, “that he at no time of his life understood the object or character of that species of art, and was therefore ill-qualified to judge of its merit.” In like manner, his Antigallican antipathies were excited by every thing he beheld in France, of which country he expressed himself in terms more energetic than courtly. That their taste in cookery incurred his strong reprobation, is evident, from the ridicule which, on every opportunity, he casts upon their frogs and soup-maigre,

\* T. Phillips, Esq. R. A.

and upon the carrion-like figures which he has bestowed upon the natives of that country. Indeed, from more than one circumstance, we might suppose, that tenuity and obesity were, to Hogarth's imagination, one of the seven deadly sins and one of the cardinal virtues, so forcibly would he impress us with the conviction that the former is as certain a sign of rascality as the latter of honesty.

About this period Hogarth purchased a small house at Chiswick, which now became his chief place of abode, although he still retained his residence in Leicester Fields, and in 1750 he published his celebrated "March to Finchley;" the original painting of which he disposed of by Lottery. This production is replete with bustle and with incidents of the most lively and ludicrous description; nor is it deficient in several of those keen strokes of satire which were peculiarly our Artist's *forte*. It is, indeed, abundant in invention, nor can we sufficiently admire the skill with which so much interest is imparted to such a variety of groupings; each sufficiently important to form a separate subject. This was the only production with which Hogarth favoured the admirers of his genius in 1750; in the following year, however, he was more prolific, for he then published "Beer Street" and "Gin Lane," the "Four Stages of Cruelty," and the burlesque print of "Paul before Felix." The merits on "Gin Lane" have been so fully pointed out and expatiated upon by Mr. Lamb,\* who has dwelt upon its *beauties* with enthusiasm, that any subsequent eulogium must appear cold by comparison with the glowing terms of commendation which he applies to this performance. For expression, and for the poetry of imagination, he assigns to it the very foremost class, and even prefers it to Poussin's celebrated Plague

\* See p. 96.

at Athens. This conglomeration of horrors may be considered as a continued allegorical representation, and as embodying to the eye all the shapes of misery arising from the pernicious habit it was intended to correct, and than which none can be more destructive, either to the bodily powers or the mental faculties.

Whether Hogarth was equally happy in enforcing the excellence of Beer, may be doubted, although it cannot certainly be denied, that there is an air of joyousness in the subject, that renders it an exhilarating contrast to its companion, and all due honour is paid to his favourite jollity and rotundity of person. With respect to the "Stages of Cruelty," the excellent Critic who has been just mentioned condemns them as very inferior performances, terming them "mere worthless caricatures, foreign to Hogarth's general habit, the offspring of his fancy in some wayward humour." There is in them too much of unmixed horror,—and the gratification they are capable of affording partakes too nearly of that derived from witnessing an execution; the spectator in some degree reproaches himself for enduring to behold human nature so degraded. It may moreover be questioned, whether such representations do not tend as much to familiarize with the contemplation of suffering, and to stimulate in some a depraved curiosity, as to impress a due abhorrence of such cruelties. But we now to turn to the Artist in a happier mood.

In the preceding year Hogarth had painted, for the Hall of Lincoln's Inn, his picture of "Paul before Felix," for which he obtained a commission, through the interest of his friend Lord Mansfield, who, when £200 were bequeathed by Lord Wyndham for the purpose of ornamenting the Hall, proposed that Hogarth should be employed for that purpose. This painting, and that of "Moses before Pha-

roah's Daughter," at the Foundling Hospital, were engraved by him; and by way of receipt for the subscriptions of the two plates, he produced his "Burlesque Print" of the former subject, probably intended to set off the dignity of the original composition, by contrasting it with the absurdly ludicrous ones of the Dutch Masters. The drollery of the caricature, however, was more Hogarthian, and better relished by the public than the original, which certainly does not possess sufficient merit to prevent us from regretting that the painter was impelled by his ambition to deviate into a walk so little congenial with his habits, and so little favourable to the display of his peculiar talent.

It was on this occasion that Dr. Warton, in the first edition of his "Essay on Pope," in a note on the line,

"One science only will one genius fit,"

quoted Hogarth himself as an example of the truth of this maxim, and indulged in some reflections on his incapacity for serious and dignified subjects, thereby exciting the Artist's indignation. The latter retaliated in kind, by exhibiting in one of his prints a publication of the Doctor's in no very honourable situation. Through the interference, however, of Mr. Garrick and Dr. John Hoadly, a reconciliation was effected: and in a subsequent edition Warton not only qualified his observation, but added to it a most handsome compliment on the Artist's genius.

At the latter end of 1752 appeared his print of "Columbus breaking the Egg," as a subscription ticket to his "Analysis of Beauty." This was also intended to illustrate the extreme simplicity of the theory laid down in that treatise, notwithstanding which no one had before detected it. The Analysis itself appeared in the following year: the object of this work is to endeavour to lay down some fixed principle of beauty, and this Hogarth thought could be invariably

referred to a waving or serpentine line, which he therefore denominated the Line of Beauty. On the whole this must be allowed to be tolerably satisfactory ; curved lines being in general more beautiful than either straight or angular ones ; yet the theory must be accepted with some limitation, since it accounts for merely one, not the sole cause of what is termed Beauty, which may be defined to be that quality in objects by means of which they excite pleasing emotions. Hogarth's doctrine, therefore, is correct and satisfactory as far as it goes, but it does not advance far enough : it is too contracted and partial ; for while it explains much, it also leaves much unexplained. The sources of Beauty are indeed so various and complicated, that every attempt to reduce them to any single principle, except that of association, has proved nugatory, and has foiled the ability of the most ingenious.

Being ill-qualified by his education for any literary performance, Hogarth submitted his manuscript to the corrections of his friend Dr. Morell ; and, after his decease, to those of the Rev. Mr. Townley, the head-master of Merchant Taylors' School. The plates to the work present some ludicrous contrasts between the stiff and preposterous dresses then in fashion, and the easy elegance of the antique. Such a Roman costume as that in which Quin is here exhibited, is almost incredible : the fashions of that period were certainly absurd,—not because so opposite to those of the present day, but because so contradictory to those principles of sound taste which teach us that dress is intended to cover and to decorate, not to disguise the human form, or destroy its proportions. It was, however, easier for Hogarth to hold absurdity up to ridicule than to pourtray gracefulness and elegance ; accordingly in the dancing scene, in the second plate, he has not been eminently successful in the couple

who are intended as specimens of grace, and as contrasts to the other groupes. The lady, too, possesses as little of natural beauty as of acquired elegance. To paint beauty was not the Artist's *forte*: this even his warmest admirers must allow; and they may do so the more readily, conscious that they will thereby no more detract from the genuine merits of Hogarth than they do from the masterly eloquence of Cicero by refusing to admire his wretched attempts at poetry.

His "Analysis of Beauty" drew upon him much persecution at the time of its appearance; and involved him in squabbles productive of vexation and irritation. A German translation of this work by Mylius, who executed it under the author's inspection, was published in London; and an improved edition afterwards appeared at Berlin in 1754, by Fr. Vok, accompanied with an explanation of Hogarth's satirical prints from the French. An Italian translation, also, was published at Leghorn in 1761.

About this period, in consequence of the public attention bestowed upon the painting presented to the Foundling Hospital by Hogarth, the Academy in St. Martin's Lane began to form themselves into a more important body, and to teach the Arts under regular professors. But, extraordinary as it may appear, this scheme was so far from being welcomed by Hogarth as indicative of a brighter æra in the Fine Arts, that he absolutely discouraged it, as tending to allure many young men into a profession in which they would not be able to support themselves, and at the same time to degrade what ought to be a liberal profession into a merely mechanical one.\*

\* See p. 37.

In the interval between the "Analysis" and the "Election Prints," which (with the exception of the fourth, not completed till 1758) appeared in 1755, our Artist produced nothing of importance, his only works being the "Frontispiece to Kirby's Perspective," and a plate entitled "Crowns, Mitres, Maces," &c. The Frontispiece is a whimsical collection of the most absurd solecisms against the rules of perspective, such as no one could possibly commit. The other plate, which was originally intended as a compliment to Parliament for the protection afforded by them to the copyright of engravings, was altered so as to serve as a subscription ticket to the series of Election Prints.

The first of this excellent set of plates, the "Election Entertainment," is dated Feb. 24, 1755. Of this subject Mr. Lamb speaks in rapturous terms of commendation. For the whole of this elegant criticism the reader must be referred to the Essay itself\*, from the perusal of which he will rise with an entire conviction that Hogarth was a genuine painter of Human Nature in all its modifications, and as capable of exciting generous sentiments, as of entertaining by his humour and his wit. This series was published at different intervals, the second plate not appearing until two years after the first, and the third and fourth at the beginning of the year 1758. Other works, however, were produced in the interim; in 1756 his "France" and "England," two prints etched by himself: in these Hogarth appears to have indulged in his spleen, or his patriotism, against the French nation. Nothing can be imagined more antithetical than these two companion prints, as to the subjects exhibited, although they certainly accord admirably as to their

\* See p. 113.

object, namely, to turn the *Grand Monarque* and his armies into ridicule. The puny and haggard forms of the French are strongly contrasted with the ample persons of the English; nor are their respective signs, "Soup Meagre," and "Roast and Boiled every Day," less speakingly opposed to each other. In all that concerned national feelings Hogarth was a staunch John Bull. Walpole, indeed, says, that these were two of the instances in which he stooped to low images and national satire, to please his vulgar customers.

In the same year he painted the three pictures that decorate the Altar-piece at St. Mary's Redcliffe, at Bristol, viz. 1. "The Ascension;" 2. "The High-priest and Servants sealing the Tomb;" 3. "The Three Marys at the Sepulchre\*."

Shortly after this period (in 1757) Hogarth obtained both honorary titles and substantial emolument. The former were conferred upon him by the Imperial Academy at Augsburg, which elected him a Counsellor, and an Honorary Member of their Institution; the latter he obtained from his appointment of Serjeant Painter to the King, an office from which he derived £200. *per annum*. This had been originally held by his father-in-law, Sir James Thornhill, by whom it was given up to his son, John Thornhill, Esq. and at his death Hogarth was appointed.†

Our Artist may now be considered as having produced all the more vigorous offspring of his genius; for from this period, with one or two exceptions, his engravings consist of small and unimportant works. He published, however, in 1758, a portrait of himself, in which he is represented paint-

\* Some judicious observations on these three pictures by John Britton, Esq. F.S.A. have already been inserted in p. 86.

† See p. 49.

ing a figure of the Comic Muse ; also another print, entitled "Character, or the Bench," containing four portraits of Judges of the Common Pleas, which plate he afterwards altered, and worked upon even the day preceding his death. As one of the exceptions to the above remark must be noticed his "Cockpit," which exhibits great diversity of character in individuals actuated by the same passions. In the decrepid Old Man, who is holding a trumpet up to his ear, the Artist has shewn how strong the attachment to such disgraceful and inhuman pursuits continues, in spite of the infirmities of age, when they appear doubly criminal and inexcusable. The figure seated on the left of the President, and looking up, is strikingly natural, and one of those which every one recognizes, without being able to identify it with any particular individual.

In 1759, the same year in which this print made its appearance, Hogarth produced his *celebrated* picture of "Sigismunda," to which performance he was, in evil hour, instigated by his ambition to enter into competition with Correggio. This was indeed a desperate and imprudent attempt, undertaken without duly considering his own talents. Hogarth, like Boccacio, could be alternately comic or serious, but he did not possess the instinctive delicacy of pathos and the simplicity of the Italian, nor could he do justice to such a subject as Count Guiscardo's Widow. This failure occasioned him much vexation, although the self-love of the Artist preponderated over public neglect and disapprobation.

From this period till 1762, when his satirical prints of "The Medley," and "The Times" appeared, he was employed upon a few subjects of minor importance, viz. The Frontispieces to two volumes of Tristram Shandy and Brook Taylor's Perspective, "Time smoking a Picture," and the

“Five Orders of Periwigs.” The print of Time was intended as a subscription ticket for his “Sigismunda,”—likewise to ridicule the affectation of connoisseurs for old pictures, and the artifices of picture-dealers and vampers-up of *undoubted originals*. For the latter he always professed a strong aversion, taking not the least pains to conceal it. Speaking of “Sigismunda,” he says, “the most virulent and violent abuse thrown on it was from a set of *miscreants* with whom I am proud of having been *ever at war*. I mean the *expounders of the mysteries of old pictures\**.” Against the quackery of connoisseurship, too, he always expressed himself with particular asperity.

“The Five Orders of Periwigs†” was intended, it is said, as an oblique satire upon Stuart’s Athens, and the minute accuracy with which the different measurements and proportions are given in that work. This, if may judge from a fragment preserved by Mr. John Ireland, was, in Hogarth’s opinion, supreme trifling; indeed, to such a mind as his, whatever partook of that scrupulous investigation necessary to the study of antiquities must have appeared pedantic and mechanical. Could he, however, have foreseen that the study of the Grecian Orders would have superseded the school of Burlington and Kent, he would probably rather have been eager to promote, than have attempted to ridicule it.

The first idea of “The Medley; or, Credulity, Superstition, and Fanaticism,” was entitled “Enthusiasm Delineated;” but in this state of the copper only *two* impressions were taken. It was afterwards altered so completely as to be rendered altogether a different subject. Originally it was intended to ridicule the gross and palpable absurdities

\* See p. 57.

† See p. 67.

of the Romish Church, but was altered so as to apply to the prevailing superstitions of the day in general, and to Methodism in particular. The foolish and profane presumption of attempting to represent under a visible form that which can never be an object of the senses, and the monstrous absurdities which arise from it, are well exemplified in the grotesque Cherubim. Such hieroglyphical forms are but one degree removed from the profane Anthropomorphism of the Catholic painters, who represent the First Person of the Trinity under the appearance of an Old Man ; as if decrepitude and age were the attributes of the Deity. Speaking of this print, Mr. Walpole says, that it is, " for deep and useful satire, the most sublime of all his works."

This year was marked by an event that contributed in no small degree to embitter the declining days of Hogarth, and even, perhaps, to abridge them. In evil hour he turned aside from subjects of universal and permanent interest, to become a political caricaturist, and to embroil himself in all the asperities of party contention, attacking his former friends, Wilkes and Churchill. The plate of " The Times" was published in September 1762, and immediately produced a very severe paper upon the artist, written by Wilkes, in the 17th number of the North Briton. Hogarth retorted by publishing a caricature portrait of the writer. This, however, so far from terminating the contest, served only to call an ally into the field. Churchill, eager to chastise the painter for this personal attack upon his friend, produced his " Epistle to William Hogarth." But although this keen invective is said to have been felt by him less than the North Briton was, he was not at all disposed to let it pass with impunity ; therefore, as he had before exhibited Wilkes, by merely heightening the natural obli-

quity of his countenance, he now exposed the poet in the shape of a bear, affixing the following title to the print, "The Bruiser, C. Churchill (once the Revd) in the Character of a Russian Hercules," &c.

These contentions, which were carried on with so little credit or honour to any party, produced much irritation to Hogarth; his health visibly declined, and toward the end of 1762 he was affected with some internal disorder that brought on a general decay. He continued, however, to employ himself, and made a curious design ("The Weighing House") to illustrate a pamphlet by Mr. Clubbe, entitled "Physiognomy." During the last year of his life he re-touched many of his plates, in which he was assisted by several engravers; and, but a few months previous to his death, as if conscious of the approach of that event, and desirous of terminating his labours with an appropriate subject, he executed his "Finis," or an allegorical representation of the end of all things. On the 25th of October 1764 he was removed from his villa at Chiswick to his house in Leicester Square, and on the same night expired in the arms of his wife. His remains were interred in Chiswick church-yard, where a monument is erected to his memory.

[On the first side is engraved,

HERE LIETH THE BODY  
OF WILLIAM HOGARTH, ESQ.  
WHO DIED OCTOBER 26, 1764,  
AGED 67 YEARS.

MRS. JANE HOGARTH,  
WIFE OF WILLIAM HOGARTH, ESQ.  
OBIIT 13 NOVEMBER, 1789,  
ÆTAT: 80 YEARS.

On the second—

HERE LIETH THE BODY OF  
DAME JUDITH THORNHILL,  
RELICT OF SIR JAMES THORNHILL, KNIGHT,  
OF THORNHILL, IN THE COUNTY OF DORSET ;  
SHE DIED NOV. 12, 1757,  
AGED 84 YEARS.

On a third—

HERE LIETH THE BODY OF MRS. ANNE HOGARTH,  
SISTER TO WILLIAM HOGARTH, ESQ.  
SHE DIED AUGUST 13, 1771,  
AGED 70 YEARS.

On the front, in *basso-relievo*, is the comic mask, laurel wreath, rest-stick, palette, pencils, a book inscribed, *Analysis of Beauty*, and the following admirable lines, by his friend Mr. Garrick :

Farewell, great Painter of mankind,  
Who reach'd the noblest point of art ;  
Whose pictur'd morals charm the mind,  
And through the eye correct the heart.  
If genius fire thee, reader, stay ;  
If Nature touch thee, drop a tear :  
If neither move thee, turn away,  
For Hogarth's honour'd dust lies here.\*

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\* The verses as first written by Mr. Garrick were as follow :

If thou hast genius, reader, stay ;  
If thou hast feeling, drop the tear ;—  
If thou hast neither,—hence, away,  
For Hogarth's dear remains lie here.  
His matchless works, of fame secure,  
Shall live our country's pride and boast,  
As long as Nature shall endure,  
And only in her wreck be lost.

Dr. Johnson also wrote an epitaph on Hogarth, which fortunately Mrs. Piozzi has preserved :

The hand of him here torpid lies,  
That drew the essential Form of Grace ;  
Here closed in Death the attentive eyes  
That saw the manners in the face !

The Rev. James Townley, in the Public Ledger of November 19, 1764, paid the following tribute to the talents and virtues of his deceased Friend :

To the Memory of  
WILLIAM HOGARTH ;  
who was such an accurate observer of mankind,  
that no character escaped him ;  
and so happy in expressing his conceptions,  
by the strength of his pencil,  
that, as his own times never produced a rival,  
posterity will scarce ever see an equal to him.  
His thoughts were so constantly employed  
in the cause of Truth and Virtue,  
that he may be justly ranked amongst the best moral Authors.  
Whilst he faithfully followed Nature through all her varieties,  
and exposed, with inimitable skill,  
the infinite follies and vices of the world,  
he was himself an example of many virtues :  
and when, with universal admiration and applause,  
he had reprov'd, instructed, and delighted  
the age wherein he lived,  
he resigned the uncommon gifts which he possessed,  
and paid the great debt he owed to Nature,

Oct. 26, 1764.]

From what is recorded of his personal character, Hogarth appears to have been by no means remarkable for amiable manners or liberal sentiments, but to have retained through his whole life all the narrow prejudices arising from his want of education. He is said to have been jealous of his contemporaries; and, not content with being pre-eminent and without a rival in his own branch of the art, was always disposed to depreciate the serious, historical, and poetical styles. On the other hand, it must be acknowledged, that he was a man of strict integrity, liberal, and hospitable; so that, notwithstanding the affluence which he secured to himself by his works, he did not leave, with the exception of his plates, any considerable property to his widow. These were secured to her by his will, dated August 12, 1764, chargeable with an annuity of £80 to his sister Anne. His widow survived him five and twenty years, for she did not die till November 13, 1789; after which event the plates were sold by Mrs. Lewis to Alderman Boydell.

Few men of genius have been the subject of more numerous writings than Hogarth, nor have many been so fortunate in their commentators. His three great critics, Walpole, Lamb, and Lichtenberg, appear to have studied his works profoundly, but variously; each discovering in his remarks the peculiar bent of his own temper. Lord Orford is lively and shrewd, and his observations\* are worthy of the pen that wrote the "Reminiscences." Lamb has penetrated further into the genius of Hogarth; he has analysed in the most masterly manner his powers of imagination and invention, and has brought to his subject a mind that completely grasped it. From him we learn, that

\* See p. 68—73.

Hogarth was a truly *philosophical* artist, not a mere *putter-together* of figures to compose amusing pictures ; for he has shown that his works are replete with profound study and vigorous intellect, and that for the quality of thought they will bear a comparison with those of the greatest masters. Lichtenberg, who, although a German, is the very antipode of a High-Dutch Commentator, looked at him completely through the medium of wit : he fully entered into his spirit, as far as relates to whimsicalness, oddity, and a keen relish for the ridiculous and the humourous—for all the combinations of graphic wit. When we read this author, we feel that it may be as truly predicated of Hogarth as of Falstaff, that he was not only witty himself, but the cause of wit in other men. It must be allowed, however, that both he and Mr. Lamb are occasionally apt to see in Hogarth more than he probably intended.

Like other commentators, Mr. Lamb exhibits an extreme, not to say undue, partiality for his author ; yet he has characterised his productions with real feeling, and has deeply analysed that finer spirit which is less perceptible to common beholders. He has exhibited Hogarth's powers in a point of view very different from that in which he had been considered by preceding writers. According to him, Hogarth possesses even more severity than comic humour—more of the causticity of Juvenal, or of Shakspeare in his *Timon* and *Jaques*, than of the playful wit of the latter in his *Falstaff*.\* By some, however,—by the admirers of what is called the *grand style* of painting, or by those who regard the production of beautiful forms as the primary object of art, rather than the intellectual value of a composition, he will

\* See p. 92.

be thought to estimate his favourite too highly. With great excellencies, Hogarth has at the same time his defects : it is the province, therefore, of criticism to discriminate between the latter and the former, since genius does not excite our approbation in consequence, but in spite, of the blemishes which accompany it.

Many of Hogarth's defects belong not so much to him as to the subjects which he selected, and consequently he could not have avoided them without committing greater errors. Of this description is the preposterous and tasteless costume of that period, both in dress and furniture, which, from our not being accustomed to it in real life, gives to his figures a grotesque and antiquated air, that to some persons will render them less *natural* than the characters in Wilkie's pictures, since, by some, Nature and the Tailor are considered as nearly equal co-partners in the fabrication of that compound being—Man. Yet from this very circumstance, his plates acquire a value and interest which they could not have for contemporaries, namely that of recording more perfectly and vividly than any description, however elaborate, the fashions and manners of our ancestors. It would, however, certainly be imprudent to claim for our artist every species of merit : he had but little grace or elegance, nor was he always pre-eminently successful in picturesque effect : what he chiefly valued was, strokes of satire, character, expression, thought ; and, provided he secured these, he did not scruple to sacrifice graphic elegance to moral strength, and to sentiment whether humorous or pathetic. Thus much may be safely conceded on either side ; but it hardly shews much judgment to insist upon his possessing beauties at which he did not aim, or, if he did, not with any striking success.

On the merits of the “Biographical Anecdotes of Hogarth,” first published in 1781, in a thin octavo volume, it would (for obvious reasons) be improper here to enlarge; but it may not be too much to say that, assisted as the Work was by the powerful talents of George Steevens, Esq. it soon passed through a third, greatly enlarged edition, and, at a distance of thirty years, was again published in two handsome quartos, to which a third volume was added in 1817, which contains, like the preceding, very many interesting particulars respecting the personal history of our great Artist, and his early graphic productions.

Among the other writers upon Hogarth may be mentioned the two Irelands, whose works are rather historical and explanatory than critical; and Mr. Gilpin, who, in his “Essay on Prints,” has several able remarks \* on their technical merits, and their value as ethical compositions.

As to Dr. Trusler’s “Hogarth Moralized,” the observations it contains are too trite and common-place to be worthy the productions they profess to elucidate: indeed, the author was much better qualified to descant on the morality of Mr. Penny’s † pictures, than to set up for the hierophant of Hogarth’s Genius. Yet little valuable as this performance is in itself, it has the merit of originality, and of giving rise, probably, to an idea that has subsequently been so much improved upon:—unless, indeed, Rouquet’s descriptive work be considered as the prototype of all subsequent ones.

The “Clavis Hogarthiana”‡ is merely a piece of pleasant-

\* See p. 74.

† See Mr. Lamb’s Essay, p. 109. If we believe Barry, this gentleman, whose works by the bye are now utterly forgotten, pursued a line of art “of a much more delicate and superior relish!”

‡ Written by the Rev. E. Ferrers.

ry, the merit of which is, that it amuses by the happy applications it produces from classical writers.

The late M. Bartsch\* in his "Anleitung zur Kupferstichkunde," speaking of Hogarth, says, "This artist, who may in more than one respect be compared to Aristophanes, introduced genuine Comedy into Painting, and delineated the manners of his countrymen in a true, attractive, and instructive manner, and not unfrequently with considerable pathos. One considers him as a great satiric author, who described the follies and vices of his age with the pencil and the burin. His great merit consists in invention, and in the expression which he gives to the passions. His efforts are constantly directed at catching the soul of his art, in doing which he comparatively disregarded its body—mechanical skill; his productions, therefore, are more valued for their vigorous and racy conceptions, than for the excellence of their execution. It is the Satirist, not the Artist, that we admire in Hogarth."

It will, perhaps, be inquired, how far Hogarth deserves the appellation of a Moral Painter; or, whether he has not, on more than one occasion, exhibited scenes rather likely to corrupt by their profligacy, than reform by the lesson they purpose to inculcate. The latter objection attaches itself more or less to every production that exposes to reproof what is censurable in manners and conduct; and there are minds so unhappily constituted, that they are apt to fasten with a perverted appetite upon what is held up to scorn and reprehension. Of Hogarth, however, it may be safely asserted, that he has less gratuitous indecency than certain of his subjects would lead us to expect.

\* This celebrated Connoisseur, the Author of "Le Peintre Graveur," died August 21, 1821.

With respect to his two plates, "Before and After," they can hardly be said to belong to his works. These were painted at the suggestion of another; but this circumstance rather aggravates than extenuates the offence: for he who condescends to administer to the prurient and depraved taste of others, is uniformly regarded as more criminal and more contemptible than he who seeks only his own vicious indulgences. Yet, gross as is the idea of these subjects, there is in the manner of their execution but little to seduce, for they certainly partake much more of the ridiculous than of the voluptuous.

With regard to indelicacies, it is not so easy to exculpate our Artist; but, as it is not purposed here to apologise for them, so neither is it intended to enumerate them: they may be regarded as belonging to the manners of the age, which were not altogether so pure, so innocent, and so unsophisticated, as the declaimers against modern times and habits would have us believe. It may, however, be observed, by way of general remark, that he is in this respect, as M. Bartsch has felicitously characterized him, the Aristophanes of painters: if he occasionally indulges in equal licence, and in similar transgressions against decorum, he at the same time displays the same protervity of fancy, the same caprice of imagination—equal mordacity, and equal humour.

Turning from the consideration of his merits as an ethical Painter, it is now time to examine Hogarth as a Caricaturist. A great portion of the humour of Caricature, or rather those whimsical, satirical compositions, and *capricci*, so denominated, consists in translating closely on the copper or canvas the metaphors of language. This is, in fact, the essence of this branch of the graphic art, which must, therefore, be

judged accordingly. These extravagances are “chartered Libertines,” and are therefore not amenable to any other than their own bye-laws. “Tous les genres sont bons,” says Voltaire, “hors le genre ennuyeux ;” they may, therefore, be tolerated as the relaxations or the frolics of genius, for it would be as absurd to quarrel with such impossibilities, as to cavil at the talking and reasoning animals in Æsop’s Fables. To this class of productions, partaking somewhat of the nature of hieroglyphic writing, may be referred, “The Just View of the British Stage ;” “Royalty, Episcopacy, and Law ;” “The Times,” &c. In these his satire was sometimes sufficiently caustic, at others not perfectly intelligible. It has not been remarked before, but it may be supposed that the Teapot, which serves to form the head of the Lady in the second of the above-mentioned subjects, was intended to denote, that the Fair Sex of that age had more *vapours* (at that time the fashionable phrase for what is now understood by *ennui*) in their heads than brains ; particularly ladies of quality, for tea was not then so common a beverage as it is now. This print may, indeed, be termed a combination of visible puns, and graphic metaphors ; we may, therefore, safely presume, that in forming his emblematic representations of Courtiers, the Artist not only designed to hint that they borrow their hue of prejudice and passion from their superiors, just as a mirror reflects the surrounding objects, but also intended a pun by exhibiting them in the form of *Pier*-glasses. Hogarth appears to have delighted in these enigmatical amusements, just as Swift did in conundrums and riddles, for he has given us another specimen of them in his “Large Masquerade Ticket.” Yet, after all, the pleasure afforded by such ingenious obscurities terminates with the labour of decyphering them ; although it

must at the same time be allowed that there is some latitude in this respect, since they admit of so many various interpretations, more perhaps than the Artist himself had any idea of, each person explaining them his own way.

Independently of the principal interest and satire of his plates, Hogarth abounds in sly, and apparently unintended traits of humour ; there is such a prodigality of wit in his compositions, that they afford a varied and inexhaustible fund of interest. As instances of this *bye-play*—this redundancy of his spirit—may be mentioned, Crebillon's novel of the "Sophia," significantly thrown upon the piece of furniture of that name in the Countess's Dressing-room in *Marriage-à-la-mode*—the picture of St. Luke in the 5th plate of the same series—the Goose flying over the Member's Head, in the Charing scene—the Halfpenny nailed up in Bedlam—the Prelate killing Time at a Masquerade—and, the Strolling Actresses, *passim*. Not even a piece of paper, however apparently insignificant, was suffered to be idle, but such little scraps were made to contribute some stroke of satire or of wit—thus, such inscriptions as "Freeman's Best," and "Kirton's Best," with many other similar instances, will be found on examination to possess a significance that bestows on them a value and importance.

Even a motto in Hogarth is replete with as much drollery and humour, as an entire page in many an author, to whom, nevertheless, dulness is not to be imputed. What, for example, can be happier than that which he has selected for the "Undertakers' Arms"—"*Et Plurima Mortis Imago?*" Independently, too, of their own positive merits, his prints would possess no inconsiderable value, were it only for

recording so faithfully the manners and the fashions of the age to which they belong ; and for preserving the likenesses of many contemporary characters,—that too more expressively than would have been done by mere portraits. If he sometimes exceeds the limits of propriety, it is where he introduces too many accessaries and details to be either consistent with probability, or advantageous to the general effect, the composition being thereby crowded, and frittered away. In this respect, some of his pieces require a certain degree of conventional concession on the part of the spectator, that he will overlook this species of improbability, and rather regard such subjects as generalities, and as delineations of classes of events, than as the representations of individual incidents. Examples of this occur in the “ Stages of Cruelty,” “ Gin Lane,” &c. where circumstances are crowded together in the most improbable manner.

With regard to the mechanical execution of his Engravings, it is by no means of a superior description, for Hogarth seems to have been less solicitous to captivate the eye, than to inform the mind, and to depict in a forcible and energetic manner the follies which he exposed to derision—the vices which he held forth to abhorrence. But in estimating his merits and his deficiencies in this respect, it behoves us to take into account the wretched state of the Arts at the time when he flourished, and the extraordinary progress which those of Engraving and Design have since made. There is now a certain general air of elegance displayed in the most common-place prints, and in the productions of very moderate Artists, that forms a striking contrast with those of sixty or seventy years ago. Such *book-embellishments* as those designed by Hogarth for Milton and Don

Quixote, would not now be tolerated. It is, indeed, somewhat remarkable that his subjects from *Hudibras*, *Don Quixote*, and *Tristram Shandy*—works which we might suppose would have been illustrated by him in the happiest manner, as productions most consonant to his own particular bent of genius, dissappoint us when compared with his original compositions; they have, in short, nothing of that raciness and generous flavour which springs from immediate inspiration. It is not so extraordinary that he should have completely failed in embodying the sublime conceptions of Milton, as that he should have attempted what was so diametrically opposite to his talent, and what must baffle the utmost powers of Painting.

Before concluding, it may not be improper briefly to advert to our Artist's predilection for Alterations. In some of his plates these are considerable, and of an important nature; for, like all men of genius, the fertility of his mind continually created new ideas. Such discrepancies, therefore, in many instances between the early and later impressions from the same copper, should not induce any one to suppose that the altered engravings are spurious copies, since the variations were made by Hogarth himself, who frequently, after a very few impressions had been taken from a plate, effaced some parts, and substituted others. Of course the scarce impressions taken from the plate in its first state, are highly prized by curious collectors, not for any greater intrinsic merit they possess, but in consequence of the incidental and adventitious value conferred upon them by their rarity.

That the Works of such a man as William Hogarth should have obtained universal approbation, and be held in venera-

tion by his countrymen, as reflecting honour on his native land, is most natural ; yet, in some instances, admiration and zeal seem to have overstepped their due bounds. To affect to discern something valuable in all his minor productions is somewhat indiscreet ; for, like other men of genius, he occasionally produced what would never have been worth either preserving or recording, had it not been for the association of his name ; and what is considered to be as the dross, not the sterling metal of his genius. Much, however, is pardonable to that curiosity respecting an eminent individual, which induces us to examine every thing connected with him, although even certain of not meeting with any thing to increase our admiration.

Hogarth was one of those Great Men, whose works are destined to survive all the changes of taste, and all the caprices of fashion : for valuable and interesting as they would be, did they do no more than preserve a faithful picture of contemporary manners, they are to be still more highly estimated, for containing those strokes of Nature, and of genuine Wit, that are intelligible in every country, and in every age. In dignity of subject, in grandeur of composition, in the technical beauties of execution, in design, in chiaro-scuro, in exactness of imitation, in elegance, and in gracefulness, Hogarth has been excelled by several ; but no Artist has ever yet produced works that rival, in expression and in character, those of the great Ethic Painter, of whom England is so justly proud :—works that will always continue to be admired in proportion to the care with which they are studied.

# CHRONOLOGICAL CATALOGUE

OF

## HOGARTH'S PRINTS;

WITH AN ACCOUNT OF THE

### VARIATIONS AND PRINCIPAL COPIES.

\* \* The articles marked with the initial [B.] are included in Baldwin's Edition of "*The Genuine Works of Hogarth*," folio, 1822;—of those marked with [N.] there are reduced copies in Nichols's "*Works of Hogarth*," in 3 vols. 4to.;—of those marked with [M.] there are reduced copies in Major's Edition of "*Trusler's Hogarth Moralized*;"—and of those marked with [S.I.] there are copies in Samuel Ireland's "*Graphic Illustrations of Hogarth*."

About 1717.

[S.I.] "The Rape of the Lock."

"Sir Plume, of amber snuff-box justly vain,  
And the nice conduct of a clouded cane,  
With earnest eyes and round unthinking face,  
He first the snuff-box open'd, then the case,  
And thus broke out—'My Lord! why, what the devil?  
'Z—ds! d—n the Lock!—'fore Gad, you must be civil!  
Plague on't! 'tis past a jest—nay, prithee, pox!  
Give her the hair;—he spoke and rapp'd his box." POPE.

“Though slight, and not intended to be impressed on paper, the air of the figures is easy, and the faces, especially of Sir Plume and the heroine of the story, extremely characteristic. It is said to have been engraven on the lid of a snuff-box, for some gentleman characterized in Pope’s admirable mock-heroic poem; probably Lord Petre, who is here represented as holding the lock of hair in his hand. Sir Plume,—the round-faced and insignificant Sir Plume,

—— ‘Of amber snuff-box justly vain,  
And the nice conduct of a clouded cane,’—

for Sir George Brown, who was the only one of the party who took the thing serious. He was angry that the Poet should make him talk nothing but nonsense; and in truth (as Mr. Warburton adds) one could not well blame him. As this little story was intended to be viewed on gold, the figures in the copy are not reversed, but left as they were originally engraven on the box; from which, I believe there are only three impressions extant; one of which was sold by Greenwood, at Mr. Gulston’s sale, on the 7th of February, 1786, for thirty-three pounds.” J. IRELAND.

There is a copy of the Rape of the Lock, engraved by Riepenhausen.

1720.

[N. M.] “Wm. Hogarth, engraver, April ye 29th, 1720;” with two Figures, and two Cupids.

“An impression of it has been sold for £25.” S. IRELAND.

Of this there is a modern copy.

1721.

[N.] An emblematic print on the South Sea. “W. Hogarth inv. et sc.”

VARIATIONS.—“*First state.* ‘Sold by Mrs. Chilcot, in Westminster Hall, and B. Caldwell, printseller, in Newgate-street.’ Se-

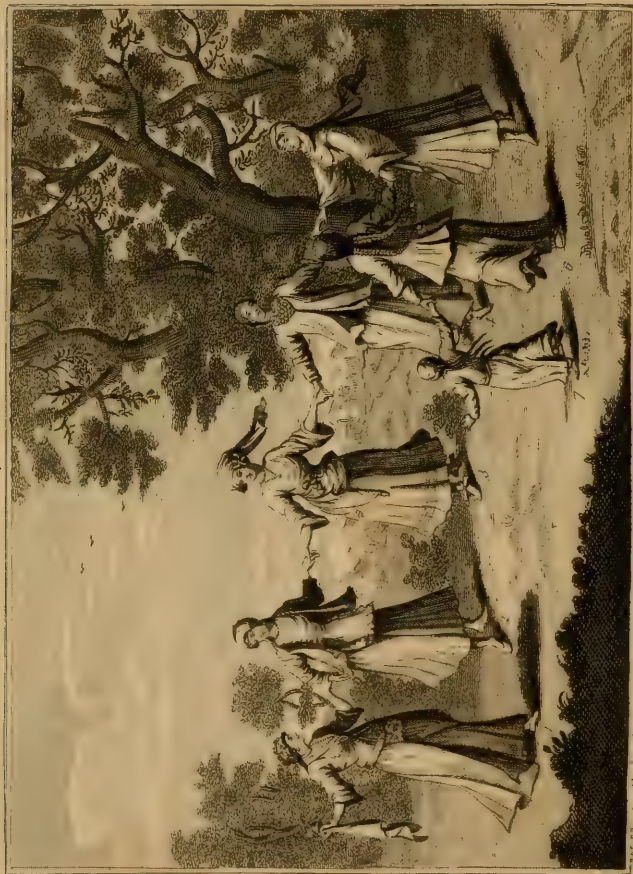


THE RAPE OF THE LOCK.

*Published by Nichols & Son, Dec. 11. 1831.*







W. Hogarth inv.

# THE DANCE.

FROM DE LA MORTRAYE'S TRAVELS.

W. Skelton Sculp.

*cond state.* With "John Bowles. Price 1 shilling." *Third state.* Without any publisher's name, or price.

[B.] A copy of the same, by T. Cook.

[N.] "The Lottery." W. Hogarth inv. and sculp.

VARIATIONS.—*First state.* Sold by Chilcot and Caldwell, price 1s. *Second state.* Printed by Chilcot. *Third state,* for Sympson. In a *Fourth state,* for Bowles, "price 1s." is erased. *Fifth state.* Without any publisher's name, or price. The *first state* has the fringe of the Curtain, on the right or blank side of the Lottery, cross-hatched, which was afterwards altered.

[B.] A copy of the same, by T. Cook.

1723.

Eighteen Plates to Aubry de la Mottraye's Travels. Hogarth's name in fourteen of them. As these prints have such references as are hardly intelligible, the following list is given on the authority of Mr. John Ireland, with a slight hint of the subject of each.

1. TOM. 1. No. V. "Vas mirabile ex integro Smaragdo, Genoæ," etc. The Vase only, without the ornaments, with "W. Hogarth sc." is in the British Museum.

2. TOM. 1. No. IX. "Tiara Patriarchalis Græca."

3. TOM. 1. No. X. A Lady and Black in a Bath. No name legible.

4. TOM. 1. No. XI. A Dance of elegant female figures. [*Copied in the accompanying plate.*]

"In p. 159, De la Mottraye tells us, in some very ill-arranged sentences, that the Greek women in the isle of Scio, where the scene is laid, have a striking pre-eminence over those of any other island in the Archipelago for beauty as well as gaiety, and some say likewise for complaisance. They verify the proverb, "merry

as a Greek," dance every Sunday or holiday, in the open air, and in ring, as represented in the print; and on such occasions wine is not spared. He describes fig. 1. as a chief woman of Smyrna, and fig. 7. as her daughter; fig. 4. as a Greek woman of Constantinople, and fig. 3. as a country girl of Scio, in a habit peculiar to that place.—From these slender materials the artist made his design in a style which proves (notwithstanding the *total deficiency of taste* alleged by his biographers) that at this early period of his life he had the power of delineating figures with *some portion of grace.*" J. IRELAND.

5. TOM. 1. No. XV. A Procession.
6. TOM. 1. No. XVII. A group of figures in turbans.
7. TOM. 1. No. XVIII. A Scene in the Seraglio.
8. TOM. 2. No. III. Park of the Artillery.
9. TOM. 2. No. V. "BENDER." Portrait of Charles XII.
10. TOM. 2. No. VIII. Head of Charles XII. &c.
11. TOM. 2. No. IX. Pl. I. "Fodina Argentæa Sahlensis."
12. TOM. 2. No. IX. Pl. ditto.
13. TOM. 2. No. XI. "Fodina 'Terrea Donmorensis."
14. TOM. 2. No. XIV. A Lapland Hut, with Rein Deer, &c.

To this catalogue may perhaps be added, among other minor plates, No. XIII. TOM. I. and No. XVI. TOM. 1. as well as the figures at the corners of TOM. 2. No. XXVI. A. and those in TOM. 2. C. of which there is a modern copy, under the name of

[N.] "The Five Muscovites."

1724.

Seven small prints to the new Metamorphosis of "Lucius Apuleius of Medaura;" printed for Samuel Briscoe,

12mo. 2 vols. one of the plates without Hogarth's name. The hints for these figures are taken from the prints in a translation, 2 vols. 8vo. 1708.

VARIATIONS.—The plate of Apuleius, re-engraved by Mr. Thornton, and given in Nichols's *Hogarth*, vol. iii. p. 106, is probably from a *first* or rejected design by Hogarth. It differs materially from the *fourth* plate used in the work. The disposition of the room is nearly the same in both. The materials in the room vary. In the *first* design there are a flat candlestick and various articles on the chimney-piece. The fire-place, which is half hid by a blanket or cloth, is without fire. There are a stool and bottle behind the witch; also a stool in the front, on which a hat and coat are lying, with a pair of shoes on the floor. In the centre is another stool, on which a dog is resting his paws. The woman is without a stick. The two male figures grouping with her, are both of the same height and age. Above these figures are two, a male and female, peeping in at the window. In the right corner are a broom, a dish, and a bundle of faggots. In the design used, on the chimney-piece are only a jug and a something like a book. No stool and bottle behind the witch. A bundle of faggots is substituted for the stool in front. Instead of the stool with the dog, is a trunk, out of which a man is taking a boy. The witch has a stick; and the figures peeping in at the window are omitted. In the right hand corner are a broom, a dish, and a stool.

[N.] “Masquerades and Operas: Burlington Gate. W. Hogarth *inv. et sculp.*” This is the first plate Hogarth published. “£3. 13s. 6d.” in Baker's sale.

CHARACTERS REPRESENTED.—The kneeling figure at the feet of Cuzzoni, the Italian singer, is the Earl of Peterborough. Heidegger is at the window, with the letter H. under him. Of the three figures in the centre, the middle is Lord Burlington, on one side Campbell the architect, the other unknown. On the top of Burlington Gate, Kent the architect.

VARIATIONS.—The *first* impressions have *Pasquin* No. 11, on a label on a book, where in the second impressions is Ben Jonson. Eight lines on a separate piece of copper are sometimes found under the first impression.

“ Could now dumb Faustus, to reform the age,” &c.

To the second impression :

“ Oh, how refin’d, how elegant we’re grown !” &c.

To a copy of this print there are also eight lines, beginning,

“ Long has the stage productive been,” &c.

[B.] A copy of the same by T. Cook.

[N.] “ Royalty, Episcopacy, and Law,” with this inscription: “ Some of the principal Inhabitants of ye Moon, as they were perfectly discovered by a Telescope brought to ye Greatest Perfection since ye last Eclipse; Exactly Engraved from the objects, whereby ye Curious may Guess at their Religion, Manners, &c. Price Six Pence.”

This print was first published 2 Dec. 1724. It is very rare: not more than two or three known. One was purchased by the British Museum for £11. 11s.

[B.] A copy of the same by T. Cook.

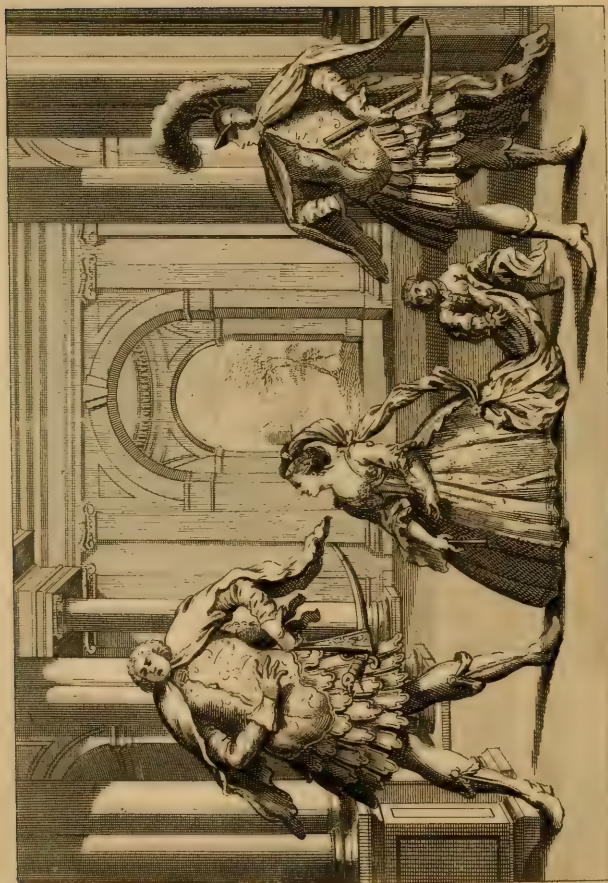
[N. & S. I.] “ Frontispiece to the Happy Ascetick;” engraved by Hogarth for a sixth edition of that work, by Anthony Horneck, D.D. This is sometimes called, “ The Master of the Vineyard.” “£2. 2s.”

1725.

Five small prints, for the Translation of Cassandra, 5 vols. 12mo. “ W. Hogarth inv. et sculp.”

[N. & S. I.] Fifteen head-pieces for “ The Roman Military Punishments,” by John Beaver, Esq. Engraved in the style of Callot.





FARINELLI, CUZZONI, AND SENESINO.

*Published by Nichols & Son, Feb. 1832.*

[N. & S. I.] A little figure of a Roman General in the title-page of the above work, may possibly be by Hogarth, though his name is not to it.

[N.] A Burlesque on Kent's Altar-piece at St. Clement's.

A copy on the same size.

VARIATIONS.—The *original plate*, which is usually on blue paper, may be known by the antiquated form of the writing, the double letters not being joined, and the last word wings has a long f. The last line of the writing in the original is close to the foot of the copper: the copy, also on blue paper, has a quarter of an inch of copper to spare.

[B.] A copy of the same, by T. Cook.

“Farinelli, Cuzzoni, and Senesino.” A scene performed in Handel's Opera of Ptolomeo.

“This dignified heroine, and the two heroes—of a class—

‘By their smooth chins, and simple simper known,’

are here the representatives of the majesty of Egypt, a morsel for a monarch, and the foremost man of all this world;\* they were the three principal performers in Handel's opera of Ptolomeo, performed in the year 1728. There have been some suspicions of its not being Hogarth's design, and from the characters more than bordering on caricature, etc. I once inclined to that opinion; but from the general spirit of the satire, and the same figures being introduced in nearly the same attitudes in the first print Hogarth ever published, there is little doubt of its being his production.”

J. IRELAND.

[N.] “A Just View of the British Stage; or Three Heads are better than one.” Scene Newgate, by M. D. V—to. Booth, Wilks, and Cibber, contriving a Pantomime.

\* See Shakspeare's Julius Cæsar, and Antony and Cleopatra.

Mr. Devoto was scene-painter at Drury Lane or Lincoln's Inn Fields Theatre, and also to Goodman's Fields. There is a portrait of him by Faber 1736.

[B.] A copy of the above, by T. Cook.

1726.

[N.] Frontispiece to "Terræ Filius."

"The work to which this is a frontispiece was written by Nicholas Amhurst, author of the Craftsman, and published in 1726. The leading object of the writer is to satirize the Tory principles of the University of Oxford. To the figures introduced in this print the original artist has given a spirit worthy of Calot; and the copy hereto annexed has been thought correct and animated." J. IRELAND.

[N.] Twenty-six figures, on two large sheets engraved for "A Compendium of Military Discipline," by J. Blackwell. The book, with the plates, was sold at Yates's sale in 1827 for £2. 12s. 6d.

[N.] Twelve Prints for Hudibras; the large set. "W. Hogarth pinx. et sculp." The original plates are in the possession of Mr. Laurie.

VARIATIONS.—PLATE I. "Frontispiece. The *first state* has the name of P. Overton as publisher, instead of Sayer. The inscription is at the bottom of the plate.—PLATE II. "Hudibras sallying forth." The *first impressions* are without "Hogarth inven. et sculp." The dog has two small spots on his rump. The light parts of the table are without lines. The keg over the man's shoulder is white in its light parts. The tail of Sidrophel's horse is lighter in its dark parts. The upper part of the rump is without lines. The shadows on the ground from Hudibras's horse's legs are much lighter. The chest and neck of the horse are without lines upon the light parts. The holster in its light parts is without lines. The saddle is without cross-hatchings. The



W. H. Birch Inv.

TERRE FILIUS.

Published by J. Nichols & Son, Dec. 1831.



lower part of the road, over which the dog is jumping, is without cross-hatchings.—PLATE III. “Hudibras’s First Adventures.” In the first impressions, the butcher’s waistcoat is without stripes. The handkerchief on his head is not chequered. The stocking and shoe on the right leg are white in the light parts. The fiddler’s hat is perfectly white in the light parts, as are his shoulder and sleeve. The skirts of his jacket are not crossed. The lights on his stump and on his wooden leg are perfectly white, as are those on his other knee. Hudibras’s belt is without lines near the buckle. The upper parts of his boot are perfectly white in the light parts, as are the holster, and the right fore-leg of the horse. The bear-keeper’s light parts are perfectly white, as are his hat, his shoulders, and thigh. The bear’s light parts, as well as the fore-ground under the bear, are before the cross-hatchings. The hat of the man, with the club above the bear, is white in its light parts; as is the club.—PLATE IV. “Hudibras catechized.” In the first impressions there are no shadows in the ornaments above the press. The sole of the shoe of the man in the mask like a pig, is before the lines were made stronger. The shadows of Hudibras are much lighter; as is the ground under his body.—PLATE V. “Hudibras vanquished by Trulla.” In the first impressions the bosom and arms of Trulla are lighter. The stays do not conform to the shape of the bosom. The sign, and cross-timber on which it hangs, are lighter. The sword in the man’s hand with Sidrophel is before the cross-hatchings.—PLATE VI. “Hudibras in Tribulation.” The first impression is without “Wm. Hogarth inven. et sculp.” The bottom of Hudibras’s beard is lighter. The shadows of the boots are not so strong. The leg of the stool under the jug is lighter. The bottom of the foreground at both corners is not cross-hatched.—PLATE VII. “Hudibras and the Lawyer.” The first impression differs not from the later ones, except that the Plate is not numbered.—PLATE VIII. “Hudibras, Sidrophel, and his man Whacum.” The first impression is without “Hogarth inven. et sculp.” All the shadows are lighter, particularly in the cat, in which the spots are

much less strong ; in the book on the table, the shadows have been forcibly re-entered.—PLATE IX. “The Committee.” The first impression is without “Wm. Hogarth inven. et sculp.” and has the name of P. Overton as publisher.—PLATE X. “Hudibras triumphant.” The first impression is without “Wm. Hogarth inven. et sculp.” The bosom of the lady is lighter, and the lace is less decided as to pattern. The hat of the man addressing her is before the cross-hatchings. The hatchings in the Squire’s legs are considerably less strong.—PLATE XI. “Burning the Rumps at Temple Bar.” The earliest impressions want “Down with the Rumps,” on the scroll. Both the boots of Hudibras are much lighter, the dark parts of the right boot having been afterwards re-entered. The palm of the glove is before the lines. The man behind the effigy is white in the light parts of the sleeve, and breeches on the right knee ; his apron is before the cross-hatchings. The front man’s breeches are not striped, and his jacket is whiter. The butcher’s jacket is not striped. The white parts of the drapery of the man trundling the barrel are perfectly white, as are the light parts of the barrel inside and out. The figure hanging from the sign of Henry VIII. is before the cross-hatchings on his right side.—PLATE XII. “Hudibras encounters the Skimmington.” The first impression has the light part of the holster of Hudibras quite white ; the guard of the sword has not the cross-hatchings. The light parts of the breeches and stockings of the man blowing the horn are quite white. The shoulder of the left arm and the right side of his waistcoat are not so much worked upon. The bag-piper’s hat is white in its light parts. His left arm not so worked upon. The distaff in the hands of the man behind the Skimmington is white in the light parts. The light parts of the Skimmington’s leg are not crossed. The neck and chest of the horse on which they ride, are before the cross-hatchings ; and there is no girth to his saddle. The drapery over the knees and leg of the man with the kettle, is white in the light parts ; his kettle considerably lighter in the dark parts. The spots of the dog, which the man is about to throw, are lighter and smaller. The timber on which the sign of the Shears hangs, is not cross-hatched.

A fine lot of the large plates of Hudibras, with "Down with the Rumps," sold at Yates's sale 1827, for £3.

[B.] Copies of the same, by T. Cook.

Seventeen small Prints for Hudibras, with Butler's head. This portrait is evidently copied from White's mezzotinto of "John Baptist Monnoyer."

The same designs were engraved on a larger scale, and with some slight variations, by J. Mynde, for Gray's edition of "Hudibras," 1744.

Copies are inserted in Townley's translation of "Hudibras" into French, published in 1757.

Many of them were copied, with violent alterations, by Ross, for Dr. Nash's edition of "Hudibras," 1795.

A print representing Hudibras and Sidrophel, and taken off in colours, was in 1782 engraved by T. Gaugain. This print Mr. John Ireland did not consider to be genuine.

"Cunicularii; or the Wise Man of Godliman in Consultation." A burlesque on the believers of Mary Tofts, the Rabbit Woman.

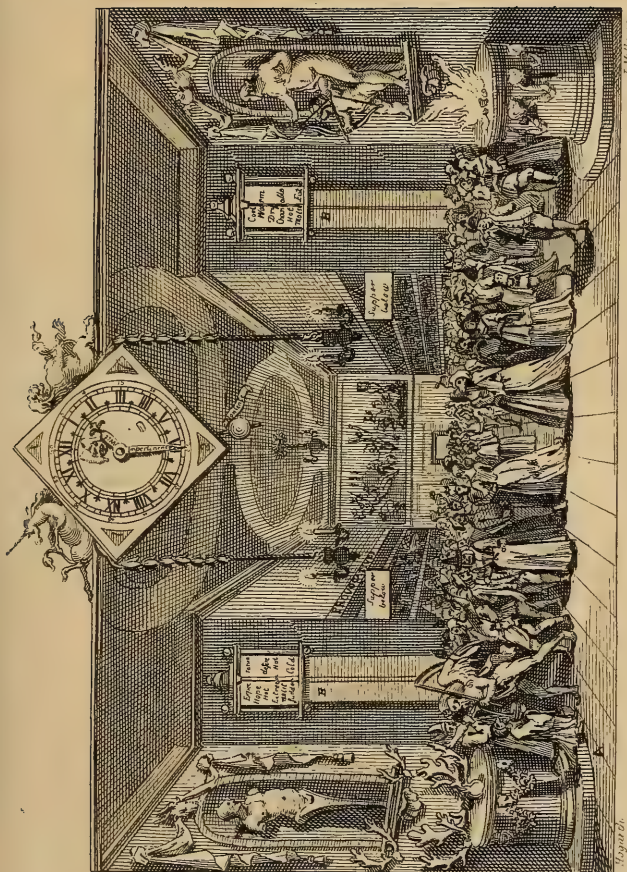
1727.

[N.] "Musick introduc'd to Apollo by Minerva." Hogarth fecit. Frontispiece to some piece of musick, or ticket for a concert. Said to be a copy from a more antient book of music. "£10." Baker.

[B. & N.] Large "Masquerade Ticket." Very rare. In Yates's sale, 1827, £1. 18s.

"We have here the interior of the room crowded with a countless multitude of grotesque characters, celebrating the orgies of the place; which, in the following references engraved under the ori-

ginal print, are thus described :—‘ *A.* a sacrifice to Priapus. *B.* a pair of Lecherometers, shewing y<sup>e</sup> company’s inclinations as they approach ’em. Invented for the use of ladys and gentlemen by y<sup>e</sup> ingenious Mr. H——r.’ (*Heidegger.*)—This titular divinity of the gardens being thus considered as the god of their idolatry, his Term is entitled to the first notice; the arched niche in which it is placed, is terminated by a goat’s head, ornamented with a pair of branching antlers, and decorated with festooned curtains. Beneath is an altar, the base of which is relieved with rams’ heads and flowers; and three pair of stags’ horns are fixed to the top. As a companion to it, the united statues of a Venus and Cupid, both of them masked, are placed on the opposite side of the print. Cupid, who is a very well drawn and spirited little figure, has bent his bow to shoot at random; and Venus seems contemplating the rise and fall of the mercury, in one of those instruments which the reference informs us is to shew the inclinations of all that approach it. The niche in which these divinities are placed, is not only decorated with curtains, but crowned with cooing doves. An altar beneath has on it three or four bleeding hearts, which, being close to the blaze, are in the way of being broiled. On the base are queue-wigs, bag-wigs, &c. This may suffice, for the presiding deities of the diversion; the head of their high-priest, the renowned Heidegger, the master of the mysteries and manager in chief, is placed on the front of a large dial, fixed lozenge-fashion at the top of the print, and I believe intended to vibrate with the pendulum; the ball of which hangs beneath, and is labelled “Nonsense.” On the minute finger is written “Impertinence,” and on the hour-hand, “Wit:” which seems to intimate *nonsense* every second; *impertinence* every minute; and *wit* once an hour! The time is half past one—the witching hour of night: 1727, the date of the year this print was published, is on the corners of the clock. Recumbent on the upper line of this print, and resting against the sides of the dial, the artist has placed our British lion and unicorn *renverse* (such I think is the term in heraldry), lying on their backs, and each of them playing with its own tail. The



# MASQUERADE TICKET.

Published by Stubbs & Son, Dec 1 1834.



lion sinister, and the unicorn dexter. The supporters of our regal arms being thus ludicrously introduced, may perhaps allude to the encouragement George the Second gave to Heidegger, who at that period might be said to

‘Teach kings to fiddle, and make senates dance;’

and who, by thus kindly superintending the pleasures of our nobles, gained an income of £5,000 a year, and, as he frequently boasted, laid out the whole in this country. Beneath, is a framed picture of a Bacchanalian scene; and, on each side, shelves with pyramids of jellies, sweetmeats, &c. inscribed ‘Provocatives:’ on two labels placed before them is written ‘Supper below.’ A pair of instruments, somewhat similar to the mental thermometer in the Medley, are fixed on each side: on that next to Venus and Cupid, is written ‘Cool, warm, dry, changeable, hot, moist, fixt;’ on the other, ‘Expectation, hope, hot desire, extreme hot, moist, sudden cold.’ The motley crew who make up the crowd, it is not easy to describe; for every one present assumes a false character. Here are priests of all persuasions—bramins, friars, drones, monks; and monkies not a few. A figure of ‘Time’ with his scythe, eagerly pressing towards the altar with rams’ heads, is arrested in his course by a sort of slaughterman, with a mask, shaven crown, and short apron; who violently grasps his wing with one hand, and with the other lifts up a hatchet, which with fatal force he aims at his head. For sanctuary, this feeble figure lays hold of one of the horns of the altar, but is frustrated in his attempt to reach the steps, by a bishop, who with his sacrificing knife coolly stabs him to the heart; while a monkey, in the habit of a chorister, holds a bason to catch the blood, the fumes from which he snuffs up with ineffable delight. This I apprehend to be a metaphorical view of a Prelate *killing Time* at a masquerade. Next to this group is a Mother Shipton, hooking on the arms of a clown; and near them a Harlequin endeavouring to draw the attention of a graceful Columbine from a turbaned Turk, who attempts to seduce her from her party-coloured gallant. A female, with the mask of a monkey’s head, salutes a nun in a black veil; and while an old Capu-

chin, with the face of an ape, whispers soft things to a young girl, a fellow somewhat like Tiddy-doll, draws up her head-dress to a point like a fool's cap. A man in the right hand-corner, solicitous to give a glass of wine to one of the sisterhood, lifts up her veil for the purpose of her drinking it." J. IRELAND.

VARIATION.—*First state.* Provocatives spelt with a *u*. *Second state,* altered to *v*.

[N. & S. I.] Frontispiece to "Leveridge's Songs."

VARIATION.—The title runs, "A Collection of Songs, with the Musick, by Mr. Leveridge. In two Volumes." Then the following lines with the music: "To sing my songs will free your lungs, from all oppression, spleen will dye, and vapours fly. London, Engraved and Printed for the Author, in Tavistock Street, Covent Garden. 1727." In either side of the engraved border are the initials R. and S. This plate, with the sky partly omitted, or an imitation of the design, was used for "A Ticket for the Benefit of Signora Laschi, at the King's Theatre in the Haymarket, on Tuesday, March 27. Pitt." A copy of it was sold in Mr. Alexander's sale, Nov. 1816.

The ornaments round the title-page seem likewise to be Hogarth's.

1727 or 1728.

"The Punishment inflicted on Lemuel Gulliver, by applying a Luliputian fire-engine to his posteriors, for his criminal profanation of the Royal Pallace of Mildendo;" which was intended as a frontispiece to his first volume, but omitted. *Hogarth sculp.*

The title of the plate was afterwards altered to "The Political Clyster. Nahtanoi Tfiws. [Jonathan Swift.] Dr O'Gearth sculp."

1728.

[S. I.] "Head of Hesiod;" from the bust at Wilton, for Cook's translation.

[B. & N.] "Rich's Glory ; or his Triumphant Entry into Covent Garden. W. H. inv. et sculp. Price sixpence." Mr. Steevens says, "The style of composition, manner of engraving, &c. &c. would have sufficiently proved it to be the work of Hogarth, if the initials of his name had been wanting ;" but Mr. John Ireland considered it not genuine, and called it "contemptible !" Rich is riding in a chariot, drawn by Harlequin ; Pope is in the corner of the Piazza, the letter P over his head.

[N.] "The Beggars' Opera" burlesqued ; the title in letters disproportionably *large*.

VARIATIONS.—There are two different Copper-plates of this subject, with writing engraved under them in a different manner. One of them is found in two states. *First*, "Sold at the Print-shop in the Strand, near Catherine-street." *Second*, "Printed for John Bowles, at the Black Horse in Cornhill."

[B.] A copy of the same, by T. Cook.

The same ; the lines engraved under it in a different manner.

A copy of the same ; with "The Opera House, or the Italian Eunuch's Glory," &c.

1729.

[N.] "King Henry the Eighth and Anna Bullen ;" with lines by Allan Ramsay,

"Here struts old pious Harry," &c.

A proof sold for £13. 2s. 6d. in Baker's sale. The original picture was painted for the Portico at Vauxhall. The portraits were said to be Frederick Prince of Wales and Lady Vane.

VARIATIONS.—In the *first impressions* the verses are divided into three compartments, six verses in the first, and four in the two others. To fill up the blank space, a large unmeaning flourish is introduced. The later impressions, without the verses, are thus inscribed: “King Henry the Eighth and Anna Bullen. Designed and Engraved by Wm. Hogarth. Printed for John Bowles, at the Black Horse in Cornhill, &c. Price 3s.” In more recent impressions altered to 5s. “Printed for Robert Wilkinson, Cornhill, Carrington Bowles, in St. Paul’s Church Yard, and R. Sayer, in Fleet Street.”

The Plate has been recently thoroughly repaired, and republished.

[B.] A copy of the same, by T. Cook.

The same, an 8vo plate. “Benning sculp.”

There is a coarse copy, I think engraved on pewter.

The design is engraved under a folio portrait of Henry VIII. by R. Sheppard.

[N.] Frontispiece to the “Humours of Oxford,” a comedy by James Millar. “W. Hogarth inv.; G. Vander-gucht sculp.”

[B. & N.] “Examination of Bambridge, in a Committee of the House of Commons.” Painted about 1729. Engraved by T. Cook from a print in the possession of Robert Ray, Esq. in 1803.

[B. & N.] “The Beggars’ Opera.” Engraved by Blake 1790.

An Etching of the Plate is in the British Museum, “painted by W. Hogarth 1729; etched by W. Blake 1788; published, Oct. 29, 1788, by Alderman Boydell and Co. Cheap-side.”

Key Plate to ditto.

PERFORMERS.—Macheath, Mr. Walker; Lockitt, Mr. Hall; Peachum, Mr. Hippisley; Lucy, Mrs. Eggleton; Polly, Miss Fenton, afterwards Duchess of Bolton.

AUDIENCE.—Duke of Bolton; Major Paunceford; Sir Robert Fagg; Mr. Rich, the manager; Mr. Cock, the auctioneer; Mr. Gay; Lady Jane Cook; Anthony Henley, Esq.; Lord Gage; Sir Conyers D'Arcy; Sir Thos. Robinson.

1730.

[N.] Frontispiece to "Perseus and Andromeda." Perseus, and Medusa dead, and Pegasus. W. Hogarth fec.

[N.] Another print of the same, "Perseus descending."

[N.] "Gulliver presented to the Queen of Babilary. W. Hogarth inv.; Ger. Vandergucht sculp." Frontispiece to Lockman's translation from the French of John Gulliver's Travels.

1731.

A Frontispiece to "Moliere's L'Avare." A copy of the original drawing of the Miser appeared in Sam. Ireland's "Graphic Illustrations," vol. II. p. 76.

Frontispiece to his "Le Cocû Imaginaire."

These two Plates were parts of the embellishments to the Plays of Moliere, in French and English, 8 vols.

Frontispiece to Fielding's "Tom Thumb." "W. Hogarth inv.; Ger. Vandergucht sculp."

"Grotesque and good." J. IRELAND.

Frontispiece to Joseph Mitchell's opera of "The Highland Fair, or the Union of the Clans." "W. Hogarth inv.; Ger. Vandergucht sculp."

[B.] "The Indian Emperor; or the Conquest of Mexico." Painted in 1731. Engraved by Dodd in 1792, from the original picture in the collection of Lord Holland.

The Key Plate to the above, 1732.

PERFORMERS.—Cortez, Lord Lempster; Cydaria, Lady Caroline Lenox; Almeria, Lady Sophia Fermor; Alibech, Miss Conduit, afterwards Lady Lymington.

AUDIENCE.—Duke of Cumberland, Princess Mary, Princess Louisa, Lady Deloraine, her daughters, Duchess of Richmond, Duke of Richmond, Earl of Pomfret, Duke of Montague, Tom Hill (or, it has been said, Captain Poyntz), Dr. Desaguliers, bust of Sir Isaac Newton.

1732.

[B.&N.] "The Man of Taste." The Gate of Burlington House. Pope with a tie wig on.

"This design presents a view of Burlington-gate. On the front, as a crooked compliment to the noble proprietor, Hogarth has inscribed the word *TASTE*, and as a standing proof of the Projector being entitled to the appellation, placed a statue of his grand favourite William Kent, triumphantly brandishing his palette and pencils on the summit, with two reclining figures, representing Raphael and Michael Angelo, for his supporters. Standing on a scaffold board beneath them, Mr. Pope, in the character of a plasterer, is white-washing the front, and whirling his brush with a spirit that produces a shower of liquid pearl, which dismays and defiles the passengers beneath; the principal of these, intended for the Duke of Chandos, holds his hat over his head to shelter himself in his retreat. The torrent is not confined to his Grace's person, but lavishly scattered over his carriage and attendants, among whom is a Blackamoor in the way of being whitewashed. The clergyman, whom I believe intended for the Duke's chaplain,



A. Pope, a plasterer whitewashing & bespattering  
 B. any body that comes in his way.  
 C. Not a Dukes Coach as appears by the crescent at one corner.  
 D. Taste. E. A standing proof. F. A Labourer.



is escaping round the carriage.—An old military character, who as well as the chaplain is got out of the poet's vortex, is rubbing off the stains which he has previously contracted.—Climbing a ladder reared against the scaffold, we have Lord Burlington, doing the office of a labourer, and arrayed in a tie-wig, with a pair of compasses suspended to the riband of his order, and carrying to his little active workman a hand-hawk, on which is a portion of what I am told the bricklayers call fine stuff, to mix up more whitening for beautifying the front of his own gate, and defiling the garments of every passenger. This it must be acknowledged our poetical plasterer performs with distinguished dexterity : he at the same time covers the corrosions on the front, dashes a plentiful shower on those that come near it, and so kicks the bottom of a pail which hangs to his short ladder, that a copious stream flows on the head of a gentleman beneath. This double distribution of flattery and satire is amply exemplified in the epistle to Lord Burlington ; where the poet, by contrasting the feeble and imperfect efforts of those he abuses, with the superior and superlative genius of the peer, elevates the powers of his own patron, and sinks those of all his competitors." J. IRELAND.

The same, Pope in a cap. Prefixed to " A Miscellany of Taste, by Mr. Pope," &c.

The same, still smaller size, coarsely engraved.

[B. & N.] " Sarah Malcolm ;" executed March 7, 1732-3.  
" W. Hogarth (ad Vivum) pinxit et sculpsit."

An engraved copy. " W. Hogarth ad vivum pinxit."

The same, mezzotinto.

Another, part graven and part mezzotinto.

Another copy, by T. Cook.

Another copy, with the addition of a clergyman hold-

ing a ring. This was designed as a Frontispiece to a Pamphlet advertised in "The Weekly Miscellany," Aug. 25, 1733.

A wooden cut in the Gentleman's Magazine for March 1733.

A copy from a small whole-length, formerly in the possession of Alderman Boydell.

" Sarah Malcolm was executed opposite Mitre-court, Fleet-street, on the 7th of March 1733, for the murder of Mrs. Lydia Duncombe, Elizabeth Harrison, and Anne Price. The portrait of this sanguinary wretch Mr. Hogarth painted in Newgate; and to Sir James Thornhill, who accompanied him, he made the following observation, 'I see by this woman's features that she is capable of any wickedness.'—Of his skill in physiognomy I entertain a very high opinion; but as Sarah sat for her picture after condemnation, I suspect his observation to resemble those prophecies which were made after the completion of events they professed to foretel. She has a locked-up mouth, wide nostrils, and a penetrating eye, with a general air that indicates close observation and masculine courage; but I do not discover either depravity or cruelty; though her conduct in this, as well as some other horrible transactions, evinced an uncommon portion of both, and proved her a Lady Macbeth in low life.—The portrait from which this print was engraved is well painted. It was probably copied from that which was painted in Newgate, which was in the collection of Mr. Horace Walpole, at Strawberry Hill. It will not appear extraordinary, that Hogarth should have delineated her twice, when we consider, that from the print he published there were four copies, besides one in wood, which was engraved for the Gentleman's Magazine. Thus eager were the public to possess the portrait of this most atrocious woman. All these delineations were, what the painters call half-lengths; her whole figure was never engraved, except in the opposite plate." J. IRELAND.



Hogarth

Barlow sc

SARAH MALCOLM.

*Published by Nichols & Son, Dec. 1832.*



1733.

[B. & N.] "The Laughing Audience," originally called "A pleased Audience at a Play. Subscription Ticket to the Rake's Progress and Southwark Fair, which were originally delivered to the subscribers at a guinea and a half.

VARIATIONS.—The *first State* has the receipt for the Rake's Progress and Southwark Fair. In the later impressions the writing at the foot of the plate has been cut off, but parts of the first line are still discernible on the plate.

Of this print there is a coarse copy.

A copy by Riepenhausen, 11 in. by 6.

A copy of the same size, by T. Cook.

[M.] A beautiful small copy, by G. Cruikshank.

[B., N., & M.] "Southwark Fair. Invented, painted, and engraved by W. Hogarth."

"Strolling players, fire-eaters, jugglers—

' . . . . . Katterfelto, with his hair on end,

At his own wonders wondering for his bread—'

simple-faced countrymen, nimble pickpockets, and ladies with roguish eyes, are the actors who fill his stage. One of the most successful characters is that of the strutting Amazon in a hat and feather, the sole heroine in a gang of hedge comedians beating up for an audience. On this patched, painted, and buskined beauty, two clowns are staring their senses away in gaping extacy of enjoyment." CUNNINGHAM.

CHARACTERS REPRESENTED. The figure vaulting, Signor Violante. The man descending on a rope, Cadman, killed afterwards at Shrewsbury. Paris, Walker, afterwards the famous Macheath. On a blind horse, Figg, the prize-fighter. The tall man, Miller, a native of Saxony, 8 feet high. Two

jugglers in senatorial wigs, Fawkes and Neve. Man with head bound with laurel, old Cibber. Tall thin figure, Mr. Highmore. The show-cloth is from an etching of John Laguerre. The paint-pot and brushes, added to the figure with a cudgel, said to allude to John Ellis, the painter, but as probably to Jack Laguerre.

A copy of this print, in the finest state, at Yates's sale, 1827, £2. 12s. 6d.

In Mr. Packer's collection, now in the British Museum, is a very large copy of "Southwark Fair, done from ye original of Mr. Wm. Hogarth," 34 in. wide, by 22 in. high, "printed and sold by H. Overton and J. Hoole, at ye White Horse without Newgate, London." Underneath are forty-seven lines of poetry.\*

This large print is a very close copy of the original, except that it is reversed, or rather properly engraved the same way as the original painting. On each side the plate an addition is made; on the right side to introduce more of the House, on the left the whole of the Horse.

There is a copy of this print, intituled, "The Humours and diversions of Southwark Fair. Les Plaisirs et Divertisements de Foire de Southwark. Printed for Carington Bowles, at No. 69, in St. Paul's Church Yard; and John Bowles, at No. 13, in Cornhill, London. Wm. Hogarth inven, et pinxt. R. Parr sculp." This is a well-executed imitation of the original, and of the same size; but the design is reversed on the plate.

There is also a smaller copy of the print, 14 in. by  $9\frac{1}{2}$ , intituled, "The Humours and Diversions of Southwark Fair,

\* Printed in Nichols's Hogarth, iii. 217.

Les Bizareries et Les Plaisirs de la Foire de Southwark." This likewise is tolerably engraved.

A copy by Riepenhausen, 11 in. by 6.

"Judith and Holofernes." Engraved by Vandergucht. Frontispiece to the Oratorio of Judith, by William Huggins, Esq.

[B. & N.] "Boys peeping at Nature." Subscription Ticket to the Harlot's Progress.

VARIATIONS.—In the *first state*, a Satyr is examining the mysteries of Nature. The following Receipt was afterwards neatly engraved under it :

"Received 1737, half a guinea, being the first payment for 5 large prints ; one representing the Strolling Company of Actresses dressing themselves in a Barn, and the other 4, Morning, Noon, Evening, and Night ; which I promise to deliver on Lady day next on receiving half a guinea more."—"They will be twenty-five shillings after the subscription is over."—In the *second state*, an unmeaning portrait takes the place of the Satyr. In this state Hogarth intended it as a Receipt for Moses brought before Pharaoh's Daughter, and St. Paul before Felix ; but afterwards substituted the Burlesque Paul.

A copy of the *first state*, in aquatint, by Rd. Livesay, 1782.

1733 and 1734.

[B., N., & M.] "The Harlot's Progress," in six plates.

"The Harlot's Progress is no burlesque production nor jesting matter—it exhibits, in the midst of humour and satire, a moral pathos which saddens the heart."—CUNNINGHAM.

CHARACTERS REPRESENTED IN THIS SERIES.—Pl. I. The debauchee, Col. Chartres. Behind him John Gover, a pimp in his employ ; or Anthony Henley. The procuress, Mother

Needham.—Pl. II. The sign, Pontac's Head, alludes to a celebrated purveyor of that name. Pictures, Dr. Clarke and Henry Fox, Uziah and the Ark.—Pl. III. The justice, Sir John Gonson. The hat-box is James Dalton's, a notorious street-robber. Hackabout was the name of a woman of the town, committed to Bridewell in 1730. Her brother was hung at Tyburn. The pictures, Dr. Sacheverell and Capt. Mackheath.—Pl. V. The lean Doctor is Misaubin, a foreign quack. His fat opponent, Dr. Rock, or Dr. Ward.—Pl. VI. The Parson is the chaplain of the Fleet. The principal female, Eliz. Adams, executed for robbery in 1737. The bawd, Mother Bentley.

VARIATIONS.—The *first state* of this series of prints has not the cross in the centre at the bottom, which marks the *second state* of the plates.—PLATE I. In the *second state*, the uppermost pan much worked upon. The hair of the girls in the waggon darkened, and better made out; the shadow of the bawd's arm on the girl's shoulder and bosom, much darkened. The hat and cap of the girl are worked upon. The rose in her bosom surrounded by darker leaves. Her apron in broad shadow, proceeding from the figure of the bawd. The cloak under her right arm much darkened. Feet are added to the bawd. The basket containing the goose much darkened. The sign-board of the Bell has a border, by the internal part being made darker. Shadow thrown by one house upon another. "London" added to the letter the parson is reading.—PLATE II. In the *second state*, the lower parts of the lady's drapery are in many places cross-hatched. The shade on the ground under her foot is so enlarged as to unite from the shadow of the black boy to the shadow of the table. The forward leg of the table brighter in its light parts.—PLATE III. In the *second state*, the locks of hair in the harlot's head-dress are extended over the right side of her bosom. The shadow of the waist is considerably enlarged, so as to relieve the watch. The bed-clothes and

the lower part of her dress darkened, to relieve the white cat. The shadow of the stool is extended under the cat to the leg of the chair. The sleeve of the right arm of the maid is considerably added to. Her handkerchief is entirely covered with lines, and her neck is cross-hatched. The shadow on the ground is extended from the pipe and pot in the corner to the stool or tea-table; the ground is also shaded above. The extreme bed-curtain is darkened diagonally. The shadow under the chair is even with the foot of the Plate. The outside of the bason is considerably darkened. There are also cross-hatchings in the side of the window. The shadow from the harlot's hat is made rounder. A 'sugar-dish' near the punch-bowl, in the *first state*, is in the second changed to a 'bottle.'—PLATE IV. In the *second state*, the holes in the tiles of the roof are all filled up. The wall on which the gentleman's hat hangs is considerably widened in its return: indeed the perspective or return of the wall is completely altered. There is also a diagonal shadow from the hoop on the same wall to the gentleman's head who is beating hemp. The stones in the corner above the stocks are darkened. The upper part of the lappet on the right shoulder of the harlot is darkened, as is also her left shoulder; her petticoat is darkened on the right hip, and a broad shadow, proceeding from the block on which she is beating hemp, falls on the front of her petticoat. The hemp she is beating is covered with lines; and the block is partially darkened from the blows it has before received. The cap of the overseer is considerably darkened, and the lower part of his cravat is in shadow. The shadow from his left leg is increased, and comes more towards his right foot. The shadow is considerably increased from the block towards his left foot: indeed the whole of the foreground of this print has been crossed. The cap of the intermediate figure has been lowered. All the lights of the gentleman are covered, to throw the figure further back. The lights on the jacket of the woman gartering her stocking have been lowered, and the front of the block on which her foot rests has been considerably widened in its shadow. The dog and his collar are made darker.—PLATE V. In the *second*

*state*, the roof is considerably darkened between the rafters, as is also the wall over the fire-place. The opening between the curtains has been considerably lightened. The lines on which the cloaths hang, have been considerably darkened. The bottom of the harlot's drapery has been cross-hatched, and a strong light on the arm of the chair has been introduced. The gown of the woman supporting the harlot is considerably darker, and her cap lowered; and the breeches of the boy turning the meat have been re-touched, as has also the joint at the fire. The centre of the dripping-pan has been crossed, as likewise the front of the bellows. The lower part of the cravat of the seated Doctor has been darkened; the whole of his wig has been cross-hatched, and made generally larger; and a shadow is also thrown from the Doctor against the door. The waistcoat of the Doctor in a rage has also been cross-hatched. His left leg is considerably darkened. The cane part of the back of the chair has been darkened. The whole of the top of the stool on which the Doctors had been writing their prescriptions, has received a diagonal line. The name of "Dr. Rock" has been added to the paper. The drapery of the woman on her knees, rummaging the box, has been made darker; and the upper lights of the cloths he has thrown out have been crossed over. The bricks behind the woman have all been darkened, as has the shadow from the cloth that stops up a hole in the wall under the candles. The dark shadow in the corner, where the coals are, has been softened off.—PLATE VI. In the *second state*, the wig of the clergyman is darkened by cross-hatching. The shadow from his hand holding the glass is considerably enlarged on the handkerchief; and the shadow from the woman's arm holding the hat has been interlined: and many parts of the lower folds of her petticoat have been altered in their forms, and strengthened in their shadows. The undertaker's forehead has received a shade from the female's head. The mask on the bottle has a most ludicrous appearance. The cloth near the cheek and under the chin of the old bawd, as well as the shadowed part of her cheek, and the ruffle on her right arm, have been cross-hatched; and a shadow is thrown over her apron, proceeding from the bottle of Nantz.

“Harlot’s Progress,” in *first state*, at Yates’s sale 1827, £4. In *second state*, £1. 2s.

Mr. T. Cook has given, in his “Hogarth Restored,” good copies of this set of Plates in their *first state*.

Mr. Wilkinson possessed the Copper-plates of the earliest and best of the pirated copies of the Harlot’s Progress, with verses underneath.\* They are engraved in the same size as the originals; but the designs in the first five plates are reversed.

The more material variations are as follow :—PLATE I. On the top of the plate, “The progress of a Harlot, engraved from y<sup>e</sup> Designs of Mr. Hogarth.” Under the sign of the Bell, “Parsons’ entire Butt Beer.” On the waggon, “B. R. York Waggon.” In the original, the syllable “Wag” is omitted.—PLATE II. Instead of the paintings of Jonah and David, two pictures, each containing a Shepherd and Shepherdess, are introduced.—PLATE III. Instead of the picture of Abraham offering up Isaac, a Shepherd and Shepherdess. Instead of “Dr. Sacheverell, S. T. P.” “Henry Sacheverell, D. D.” The word “these” added to the direction of the letter in the drawer of the table. No inscription on the porter-pot in the corner of the room. The word “to” omitted after “Pastoral Letter.”—PLATE IV. Several holes in the roof, as in the *first state* of the original.—PLATE V. Dr. Rock’s name omitted, as in the *first state* of the original. No “M. H.” on the roof. The lean Doctor has no sword.—PLATE VI. Over the Clergyman is a letter “A.” referring to this note at the bottom: “A. The famous Couple-beggar in the Fleet, a wretch who there screens himself from the Justice due to his Villanies, and daily repeats them.” On the coffin-plate the date of the harlot’s death altered from the “2d” to the “3d”. This is the only plate of the set that is not *reversed*.

Copies of these six plates were engraved in mezzotinto

\* Printed in “Nichols’s Hogarth,” 4to, vol. II. pp. 104—109.

by E. Kirkall, 15 in. by  $11\frac{1}{2}$ , with verses underneath. They are thus entitled:—1. The Harlot's Progress. Her arrival in London. 2. In High-keeping, by a Jew. 3. Sets up for herself. 4. In the House of Correction. 5. In a high Salvation. 6. Her Funeral.—Each plate has 16 lines of poetry. A set of these plates, printed with green ink, is in the British Museum.

A small set of the Harlot's Progress, engraved by G. King,  $9\frac{1}{2}$  in. by  $7\frac{3}{4}$ , is in the British Museum. In Pl. I. the debauchee's name is thus designated: "Col. C——s." In Pl. III. the Justice's name thus, "Sir Jno. G——n." Underneath is a description of each plate.

A copy of the Six Plates, by Riepenhausen, 11 in. by 6.

[B., N., & M.] "Rehersal of the Oratorio of Judith."

The little figure in the left corner is Mr. Tothall, a wool-len draper in Tavistock Court.

There is a mezzotinto copy of this Plate. "The Musical Group. Price 6*d*." On the music-books, "Cecilian Sisters, Tuneful Nine." On the top book, "An Ode for New Year's Day."

Copy by Riepenhausen, 11 in. by 6.

[B., N., & M.] "A Midnight Modern Conversation."

"Sir John Hawkins says this divine is Henley the orator, the victim of Pope; but according to Mrs. Piozzi he is no other person than Parson Ford, a near relative of Dr. Johnson, and famous in his day for profligacy. \* \* \* His intellects and power of swallow survive amidst the general wreck of his companions: with a pipe in one hand and a cork-screw in the other, which he uses as a tobacco-stopper, he still presides with suitable gravity,

'And to mere mortals, seems a priest in drink.'"

CUNNINGHAM.

OTHER CHARACTERS REPRESENTED.—The figure leaning over the Parson, John Harrison, a tobacconist in Bell Yard. The lawyer, Kettleby, a vociferous barrister. The man in a night-cap, old Chandler, a book-binder, in Shire Lane.

VARIATIONS.—In the *second state* the folds of the Parson's gown are darker. The shadows of the wig of the man burning his ruffle are considerably stronger, and the shade on the ground, extending from the chair to the heel of his shoe, darker; the contents of the vessel in the corner, as well as the vessel itself, are cross-hatched. The shadow from it is much strengthened. The chair fallen on the ground is considerably darker; as is the whole of the dress of the fallen member. The wig of the figure in front, leaning on the back of the chair, is considerably strengthened in its shadows. The wig of the smoker behind the gentleman in the white cap is much darkened. From the paper on which "Freeman's best" is written, a shadow falls on the table-cloth. The inside of the lemon near the chair, has been considerably darkened.

In the British Museum is an impression of this plate in its *first state*, printed with red ink.

A copy in the *first state*, in Yates's sale 1827, £1. 10s.

Mr. T. Cook has copied the *First state* of this Plate in his "Hogarth Restored."

The late Mr. Wilkinson possessed the copper of a copy of this Plate in its *first state*, which might be mistaken for the original, being only a quarter of an inch less wide, but the writing (for which there is greater space at the foot of the Plate) is in different-shaped letters. "Hogarth Pinxt, Part sculp." and "Sold by Carington Bowles, in St. Paul's Church Yard; and John Bowles, at the Black Horse in Cornhill."

Mr. Wilkinson had also a mezzotinto copy of this Plate, by Kirkall.

A copy by Riepenhausen.

There are in the British Museum two good copies of this Plate. The drawing is properly reversed. "Geo. Bickham, Jun. sculp." and "R. Cooper sculp."

There is likewise a very large copy, 2 ft. 11 in. wide, by  $22\frac{1}{2}$  in. high, intituled, "A Midnight Modern Conversation. W. Hogarth inven. et pinxit. Printed and sold by John Bowles, at the Black Horse in Cornhill." On each side of this title, are numerous verses, copied by Nichols, vol. III. p. 224; being an abridgement, with alterations, of those printed by him in vol. II. pp. 112—114. A copy of this Print was sold by auction, by Mr. Evans, Dec. 9, 1816, in the collection of the late Duke of Norfolk, and bought by Mr. Molteno.

The eleven heads in the "Midnight Conversation" were engraved in two small Plates, under the title of "Société Nocturne nommée communement Cotterie de Débauche en Ponche, par Hogarth," by M. Riepenhausen, and published in "Manuel contenant diverses Connoissances curieuses et utile pour l'année 1786; à Gottingen, chez Jean Chrétien Dietrich," p. 148. They were accompanied by a French description; a translation of which is given in Nichols's Hogarth, vol. III, p. 228.

There is in the British Museum a well-executed French copy of the "Midnight Conversation," engraved by Creite,  $16\frac{1}{2}$  in. wide by  $10\frac{1}{2}$  high.

VARIATIONS.—It is ornamented on each side with a border of.

grapes and vine leaves, and at bottom has the following verses in very large print :

Chaque Peuple a son goût, tout Païs a sa mode,  
 Chacun se rejouit ou pleure à sa façon ;  
 Mais, fût-on plus sevère et serieux que Caton,  
 Il faut qu'au train public un chacun s'accommode.  
 Si, pour faire éclater sa joye, un François chante,  
 Si les Italiens se plaisent aux Concerts,  
 Si l'Allemand cherit la Table et les Desserts,  
 L'Anglois s'en tient au Ponch, et la Pipe l'enchanté.

The figures are accurate resemblances of the original ; but the minor parts of the Print vary. The table is of larger dimensions. The fallen candlestick is much further removed from the bottle the man is holding in his hand. "Freeman's Best" is omitted on the paper on the table ; as are "London Journal" and "Craftsman" on the newspapers in the Politician's pocket. The top row of flasks over the chimney consists of six instead of four. The panel of the room near the clock is much wider.

1735.

[B., N., & M.] "The Rake's Progress," in eight plates.

"The woman discarded in the first print rescues Rakewell in the fourth, is present at his marriage, follows him into the gaol, and watches over him in Bedlam."—GILPIN.\*

CHARACTERS.—Pl. I. Picture : Miser weighing gold.—Pl. II. The Fencing master, Dubois ; the prize-fighter, Figg ; teacher of musick, Handel ; the dancing-master, Essex ; the French-horn player, Bridgeman. Pictures : Fighting Cocks, Judgment of Paris.—Pl. III. The fellow with a pewter dish, Leathercoat, many years porter at the Rose Tavern,

\* An elaborate criticism on the eight Plates of the Rake's Progress may be seen in Gilpin's "Essay on Prints."

The Cæsars thus arranged: Julius on the floor, Pontac the cook in his stead; Augustus without a head; Nero, entire; Titus, Otho, Vitellius, Vespasian, all decapitated.—Pl. IV. The usurer with pen in hand, Old Manners, brother to John Duke of Rutland.—Pl. VIII. The tailor, Lord L——r, who had a passion for that business; the maniac chained to the floor, is a copy of one of Cibber's figures over the gate of Bedlam; the Rake himself is the companion figure; the man sitting by the figure inscribed, "Charming Betty Careless," is Wm. Ellis: this maniac lost his reason through love for his Betty; see a portrait of him by Sutton Nicholls, æt. 45, 1709.

VARIATIONS. PLATE I. In the *second state*, the girl's face is altered for the worse, from the appearance of a child of sixteen to a woman of thirty. A shadow is thrown on her apron from the chair. The woollen-draper's shop-bill, on the roll of black cloth, is omitted. The back part of the cap of the old woman is reduced. The head of the Rake is also lessened, and his face made thinner and older. The breeches on the right side are cross-hatched. The flap of the tailor's coat is strengthened, as is also the stocking of the left leg. The book of memorandums is removed from the left corner of the print, and placed on the ground below the tailor's foot. The shirt of the steward stealing the money, is cross-hatched; and the middle of the parchment thrown over the table, is considerably darkened. The sole of a shoe is introduced, formed from the cover of the Holy Bible. It lies by the Bible itself, with its mutilated cover. These are in place of the memorandum-book in the *first state*. The light parts of the wigs and other articles within the closet, are all lowered by cross-hatchings. The dress of the old woman with the sticks, and different parts of the stove, are cross-hatched. The sleeve before the closet-door is cross-hatched. The spots on the cat's side and shoulder are much darkened.—PLATE II. In the *second state*, the folds in the left skirt of the dancing-

master are interlined. The ground under the dancing-master is considerably darkened. "The word Horlots, as it appears in the *first state*, is altered to Harlots."—PLATE III. In the *second state*, the bosom of the woman pulling up her shoe is increased in its length of shade. Her neck is lengthened, and a portion of hair is removed from the left side. The hat of the Rake has an additional corner, and his face has received a shadow from another hat placed on the head of the lady he embraces, instead of the cap in the *first state*, which is wholly taken away. The hand of the woman taking the watch is in a different position, receiving it in her hand and not taking it with her fingers. The head-dress of this woman is altered, to show a larger feather. The cap of the lady polite enough to squirt in the face of another is much reduced at the top, to a flatter shape. The cap of the lady receiving the contents of her antagonist's mouth is also lowered. The cap of the female embracing the young man is likewise reduced. The picture near the looking-glass representing a Cæsar without a head, is altered to a portrait with the name of *Pontac*. June y<sup>e</sup> 24th, 1735, as in the *first state*, altered to June 25.—PLATE IV. In the *first state*, a shoe-black steals the Rake's cane. In the *second state*, his place is supplied by a group of boys gambling; near them a stone inscribed BLACK'S, a contrast to *White's* gaming-house, against which a flash of lightning is pointed. The curtain of the window of the sedan-chair is thrown back. The leak in Taffy's hat is smaller and lighter. The pavement is cross-hatched. The lights on the horse in the sign are cross-hatched. The lights in the sleeves of the Rake are reduced. His glove on the left hand is entirely covered with lines. The coat of the chairman in front is cross-hatched, as is also his left hand.—PLATE V. In the *second state*, "the right foot of the Bridegroom is omitted." The lace at the bottom of the Bride's dress is cross-hatched. "The Maid-servant's face altered." The hair of the man in the gallery is made black. The front of the pew is considerably darkened. The head of the woman with the child, near the Pew-opener, is considerably darker in all its shadows. The stones under the boy

with the hassock are alternately blackened.—PLATE VI. The whole countenance of Lord Cogg is considerably altered. The strokes on the gaming-table are interlined. The front of the wig of a gentleman scrambling for the money is considerably darkened ; as is the gentleman receiving the money. The right knee of the enraged Rake is cross-hatched. The shadow on the ground, from his knee to the back of the chair, is enlarged ; so is the shadow on the ground under the wig. The fire alludes to an accident which happened April 28, 1733, when White's Chocolate-house and two adjoining houses were consumed. A fine collection of paintings, belonging to Sir Andrew Fountaine, valued at £3000 at least, was entirely destroyed. His Majesty and the Prince of Wales were present above an hour, and encouraged the firemen and others to work at the engines, by distributing money amongst them. See Gent. Mag. vol. III. p. 214.—PLATE VII. “ In the very earliest impressions, Plate VII. is not inscribed in the margin.” In the *second state*, the wings over the tester are considerably darker ; as is the whole of the drapery of the fainting female, particularly the stays. The ribband on the cap of the woman slapping her hand, the bow on the cap of the child, the shoes of the Rake, and the shoulder of his wife, are all darkened. The face of the Pot-boy is much strengthened. The whole of the foreground of this plate is darkened. There is a considerable variation in the folds of the drapery in front of the stool.—PLATE VIII. In the *second state*, the face of the woman with the fan is altered ; she has now a cap on, and is turned away from the mad monarch as if speaking to the other woman. “ A half-penny, with the figure of Britannia 1763, is fixed against the wall, to intimate what Hogarth thought of the Nation.” The sky, as seen through the grating above the monarch, is darkened. His crown, instead of being light, is also darkened. The whole of the shadows of the Rake are considerably strengthened ; and in many instances cross-hatched. The head of the girl weeping is a totally new one ; and the hair of the man putting her away from the Rake, instead of white, is dark. A band is also introduced under this man's





THE MATCH MAKER AND OLD MAID.

Published by W. H. & S. W. D. 1841

chin. The two figures behind the iron-gates are rendered less visible. "Retouched by the Author, 1763."

Mr. T. Cook has given, in his "Hogarth Restored," good copies of this set of plates in their *first state*.

Copies of the Eight Plates, the subjects reversed, with verses under each, 12 in. by 9, were published with the consent of Mrs. Hogarth, by Henry Parker, 82, Cornhill, March 25, 1765.

Copies of the eight Plates by Riepenhausen.

A set, in *first state*, sold at Gulston's sale, 1786, for £3. 3s.

An Etching of the last plate, the interior of Bedlam, was bought at Gulston's sale for £5. 7s. 6d. by Mr. Baker; and at his sale was bought by Mr. Smedley, for Mr. Standley, for £11. 0s. 6d.

"First Design for the Rake's Progress." "Jane I[reland] sc." Published by S. Ireland, in vol. II. of "Graphic Illustrations." Painted about 1736.

[N.] "The Matchmaker and Old Maid." "Livesay fecit." Figures from the above subject. Two Plates.

The same in one Plate. "I. Mills sculp."

"The two agreeable persons here introduced formed part of a group in an unfinished picture painted by Hogarth. They were some years since engraved on two copper-plates, but as I thought that was placing still farther apart the hands of those twain, whom the holy service of matrimony was soon to unite, I have here brought them into one; and in this we are presented with the bride, and that useful agent of Hymen, denominated a Matchmaker. By the beauty-spots on her face, she wishes to conceal the ravages of time, and from her laced lappets, cuffs, robings,

and brocaded silk, we may suppose that the antiquated virgin is rich." J. IRELAND.

[N.] "The Parson's Head." "Livesay fecit." This portrait was intended to have been introduced into a series of plates of "The Happy Marriage."

"This animated countenance was copied by Mr. Livesay from a picture which appeared to have been intended for one of the series of "The Happy Marriage\*," of which no part was legible but the head; and in the back-ground, at some distance, the procession of the Bride and Bridegroom, &c. coming from church. No conjecture can be formed how this figure was to be employed, nor of any other part of the picture, it being entirely obliterated." NICHOLS.

"The Happy Marriage." In Mr. S. Ireland's second volume of "Graphic Illustrations" appeared four designs for this series. "T. Ryder, sculp."

[N.] "Woman swearing a Child to a grave Citizen." W. Hogarth pinxit, J. Sympson, jun. fecit.

"This title sufficiently explains to us the plot of the comedy. The stern formality of the magistrate is well contrasted by the infant in the chair, who is punishing the poor animal by teaching him to stand on his hind legs. The child and the quadruped are evidently intended as a parody upon the justice and the culprit. The rage of the old lady, at the discovery of the infidelity of her husband, the horror of the old miser at the perjury of the girl, and his hearing the dire decree of the "tremendous justice Midas," that he must maintain the bantling, are well expressed. In the library of the magistrate, we find just over his head the two books generally referred to, viz. "The Art of Spelling," and "The

\* Described by Mr. Steevens in Nichols's Hogarth, 4to. vol. i. p. 124.



PARSON'S HEAD.

*Published by Nichols & Son, Dec. 1831*







WOMAN SWEARING A CHILD.

Complete Justice." On the table is seen "The Law of Bastardy," a book which has been recently consulted. In the disposition of the figures it is said to have a more than accidental resemblance to a picture by Heemskirk, which was in the possession of Mr. Watson, Surgeon, Rathbone Place, where all the male figures are monkies; all the females cats." J. IRELAND.

[B.] A copy by T. Cook.

A large copy of this print, 35 in. wide and  $21\frac{1}{2}$  high, was published by John Bowles, under the title of "The Substitute Father, or Perjured Whore swearing her Bastard Child upon a rich old Miser." Underneath are 64 not over delicate verses, probably taken from Banks's Works. See Nichols's Hogarth, vol. ii. p. 199.

1736.

"Before and After." Two prints.

Copies of these Prints, in different states, are in the British Museum.

Copies of the two Plates by Riepenhausen.

[B., N., & M.] "The Sleeping Congregation."

"The Sleeping Congregation, in which a heavy parson is promoting, with all the alacrity of dulness, the slumber of a respectable, but singular auditory, is very clever. Similar scenes must arise on the fancy of all who look on this work. Sleep seems to have come over the whole like a cloud. The last who yields is the clerk, a portly man with a shining face. One of his eyes is closed, and the other is only kept open by a very fine young woman, who is sleeping very earnestly at his left hand. He is conscious of the temptation; his efforts to keep awake are very ludicrous—but it is easy to see that sleep is to be the conqueror."

CUNNINGHAM.

The divine is the Rev. Dr. Desaguliers, the celebrated lecturer on experimental philosophy. He died Feb. 29, 1744.

VARIATIONS.—In the *first state*, “ Dieu et mon droit is wanted under the King’s Arms ; the Angel has a pipe in his mouth. *Second state*. The motto added, pipe effaced, and the lines of the triangle doubled.” The whole of the sky is crossed ; the cup on the communion-table is considerably darkened ; and the wig of one of the sleepers made black. The hands of the Clerk are much darker. His face is entirely crossed, and so are the face and wig of the Parson. The circle on the pulpit is strengthened. *Third state*. “ Retouched and Improved, April 21, 1762, *by the Author*.”

Mr. T. Cook has copied the *first state* of this plate, in his “ Hogarth Restored.”

There is a copy of this print, of the same size as the original, but the design is reversed ; no writing on the Parson’s book, nor on the pulpit ; no Engraver’s name, nor any inscription underneath.

[B., N., & M.] “ The Distressed Poet.”

VARIATIONS.—“ *First state*. Pope thrashing Curll, and four lines from the Dunciad inscribed under the Print. *Second state*. In the place of Pope and Curll, a view of the gold mines of Peru ; and the four lines of the Dunciad erased. This has been conjectured by Mr. Steevens to be a portrait of Theobald.

Two copies, in various states, sold in Gulston’s sale, 1768, for £2. 4s.

Sold with “ Enraged Musician,” both *first states*, in Baker’s sale, 1825, for £9. 9s.

Sold in Yates’s sale, 1827, for £2. 19s.

Mr. Cook, in “ Hogarth Restored,” has copied the *first state* of this plate.

There is a copy in the *second state*, 13 in. by 9, engraved by M. Rennoldson. The design is reversed.

A copy by Riepenhausen, 11 in. by 6.

In 1794, a copy of the head,\* with Theobald's name annexed to it, was published for Richardson; and the plate is now in the possession of Mr. Jeffery, bookseller, Pall Mall.

"Right Hon. Frances Lady Byron." "W. Hogarth pinx. J. Faber fecit."

VARIATIONS.—*First state*. Whole length, by Faber. "Best impressions are usually in brown ink." *Second state*. Plate cut down to a three-quarters size.

Two copies, in the various states, sold in Gulston's sale for £1. 4s.

[B., & N.] "Arms of the Undertakers' Company;" or, "Consultation of Physicians."

CHARACTERS. The Three figures at top are Dr. Ward, Chevalier Taylor, the oculist, and Mrs. Mapp, the bone-setter. Others are, Dr. Pierce Dodd and Dr. Bamber.

VARIATIONS.—*First state*. "One compleat Docter," &c. *Second*. Spelling corrected.

A copy by Riepenhausen, 11 in. by 6.

[M.] The same, in small, etched by G. Cruikshank.

"Frontispiece to the Lawyer's Fortune, or Love in a Hollow Tree;" a Comedy by Lord Viscount Grimston, has been ascribed to Hogarth. The Elephant dancing on the ropes, in the printed title-page, might also have been of Hogarth's invention.

\* It was accompanied by an essay by Mr. Steevens, for which see "Nichols's Illustrations of Literary History," vol. ii. p. 745.

1737.

[B. &amp; N.] "Scholars at a Lecture."

The Lecturer was the Rev. Mr. Fisher, registrar of the University of Oxford.

VARIATIONS.—*First state.* "Datur Vacuum" omitted. Hogarth sometimes added the words with a pen and ink. "Published Jan. 20, 1736-7. Price 6d." *Second state.* "Datur Vacuum" engraved on the Plate. Date altered to "March 3, 1736."

A copy by Riepenhausen, 11 in. by 6.

[M.] A copy in small, etched by G. Cruikshank.

"Æneas in a Storm." Doubtful if by Hogarth.

In Baker's sale, 1825, £5. 7s. 6d.

In Yates's sale, 1827, £2. 12s. 6d.

1738.

[B., N., &amp; M.] "The Four Parts of the Day."

MORNING. The scene is Covent Garden. Hogarth treads London streets, and finds materials in its follies. The door of King's Coffee-house is filled with drunken companions. Dr. Rock is expatiating to a marvelling audience.

VARIATIONS.—In the *second state*, the bunch of carrots has been considerably darkened, particularly in the upper parts; and the whole of the fore-ground cross-hatched.

NOON. The scene is laid at the French Chapel, Hog Lane, (now Castle-street,) Seven Dials, a part of the town at that time mostly inhabited by French emigrants.

VARIATIONS.—In the *second state*, the coat of the boy with the sword by his side is considerably darkened. The embroidery of his cuff is also better made out. A light part of the front of the dress of the Lady above the Boy has been strengthened in its lines.

The leg and shoe of the Beau are darker, particularly the latter; and his left cuff is made black. The waistcoat and breeches of the Boy with a broken pie are cross-hatched, and made much darker.

**EVENING.** The scene is laid on the banks of the New River, near Sadler's Wells.

**VARIATIONS.**—"In the *first impressions*, the man's hands are printed in blue," to denote a Dyer, "and the woman's face and neck in red;" but in later impressions are sometimes washed over with vermillion, to pass for a first impression; in the later impressions, "the rail-post is crossed with intersecting lines, and the clearness of the water is much injured." In the *second state* of the plate, the whole of the foliage on the left corner of the print is considerably darkened. The ground immediately under the Man and his Wife, and also under the Boy, is strengthened by a cross-line. The bow on the Wife's bosom is made entirely black. The sleeve of her gown, and also a great portion of her petticoat, are cross-hatched. The Husband's hair under his wig is considerably increased and darkened. The coat of the Boy has been considerably strengthened in its folds.

A proof of "Evening," before the Artists' names, or any inscription, and prior to the introduction of the Girl, (only three known,) was bought by Baker, at Gulston's sale, 1786, for £40. 8s. 6d.; and at his sale, 1825, by Mr. Smedley, for Mr. Standley, for £50.

**NIGHT.** The scene is near Charing-Cross, and the time the annual rejoicing on the night of the 29th of May. The wounded freemason is Sir Thomas de Veil.

**VARIATIONS.**—In the *second state*, the knee of the Boy blowing the link has received additional lines. The ground on which the watchman and freemason stand, has been cross-hatched.

A set of the Four Plates in their *first state*, at Baker's sale, 1825, £6. 12s. 6d.; in Yates's sale, 1827, £6. 5s.

Copies of the Four Plates, by Riepenhausen.

Mezzotinto copies of these four plates were engraved by Spooner, 13 in. by 10. The design of Morning is properly reversed.

“The half-starved Boy.” The figure of the shivering Boy was in 1739 (1730, by mistake, on the print) copied by F. Sykes.

[B., N., & M.] “Strolling Actresses dressing in a Barn.”

“This is one of the most imaginative and amusing of all the works of Hogarth. In a huge barn, fitted up like a theatre, the invention of the artist has assembled such a company of performers as never before or since met to dress, rehearse, and prepare themselves for the amusement of mankind. The Devil to Pay in Heaven is the play they are preparing to exhibit.—The wit, the humour, and amusing absurdities of this performance are without end. Into the darkest nook the artist has put meaning, and there is instruction or sarcasm in all that he has introduced. There is such a display of the tinsel wealth and the symbols of vulgar enjoyment of the strolling community—such a ludicrous intermixture of heaven with things of the earth earthy, and such a contrast of situations and characters, that the eye is never wearied, for the mind is ever employed.” CUNNINGHAM.

The following ludicrous enumeration of *Dramatis Personæ*, &c. is copied from the Rev. E. Ferrars's “*Clavis Hogarthiana*.”

The Play-bill—vide the Print.

Play-bill continued.

*Dramatis Personæ.*

1. Feeder.\*

5. Siren.

\* The first figure is at the left hand of the spectator.

- |                          |                               |
|--------------------------|-------------------------------|
| 2. Child.                | 15. Juno.                     |
| 3. Player.               | 12, 13, Flora, Tisiphone,     |
| 8. Jupiter.              | &c. or three Cats; <i>One</i> |
| 6. Cupid.                | of them with teeth and        |
| 10, 11, Heathen Deities, | four legs.                    |
| or Demons.               | 9. Diana.                     |
| —                        | 14. Juno's Woman, or          |
| 4. Serena, or Aurora, or | Night,                        |
| The Morning Star.        | 7. Lady candling her hair.    |

Rustic Thatcher, Thresher,

&c. &c. &c.

With Crowns, and Pap-spoons,  
Bed for Desdemona, Nel, &c. &c.  
Breeches and other paraphernalia.

Gridirons.

Candles with sticks of iron and clay ;

Lyres,

Cups and balls, Wigs and Mirrors, Mitre and Cushion,  
dark-lanthorn for Guy Vaux and other murderers ;

Helmets and other urinals ;

Gins and other poisons,

Hampers, with Jewels of all kinds.

Roman Temples, Fasces, Eagles, Cars, Standards,

Drums, Trumpets, and Brooms,

Flails, Frailties, and Blankets,

Bow, Quiver, Arrows, and Ladder for Cupid ;

Stockings for Jupiter ;

Caps, Ruffles, and a Shift for the Ladies ;

Shield for the Gorgon.

Pipes and Porter for the young Princes.

Altars, Violoncello, Pallets, Easil, Painting-brushes,  
and Blood-bowls of all sorts.

Dredger, Comb, Candle, and hoop-petticoat for Flora.

Thunderbolt, trunk, wheelbarrow, salt-box, rouge, and  
rolling-pin, for Juno.

## Needle, and Plainwork for Night.

Together with flowers, waves, clouds, ropes, dragons, monkey, chickens, kittens, fleas, and *other attendants upon* Ladies and Gentlemen.

Containing, in the whole, above seventy articles or samples of articles ; exclusive of various particulars too minute to identify, too numerous to particularize, or too curious to mention.

VARIATIONS.—Mr. Steevens remarks, “ In the two *earliest states*, the Actress personating Flora is greasing her hair with a tallow-candle, and preparing to powder herself after her cap and feathers are put on.” This solecism in the regular course of dress is altered in the *third state*, the cap and ornament being omitted. In the *first state*, we could read in the Play-bill, from the truckle-bed, that the part of Jupiter was to be performed by Mr. Bilk-village ; in the *present state*, an additional shade renders this part of the inscription illegible. Several holes in the thatch of the barn have been filled up ; and the whole plate has lost somewhat of its clearness. The painter’s pot near the pallet and pencils is made considerably darker. The upper part of the wood-work upon which the car is placed is also darkened. The lady weeping has had a considerable portion of her skull taken away. The gin-bottle in the hands of the Mermaid is made quite black. The shadows from the nearest foot of the bedstead extending to the crown are considerably increased and darkened. Diana has received greater strength in many parts of her dress ; and the hoop on which she stands has been cross-hatched. The cap of the woman holding the cat has been considerably lessened ; and the complexion of the Female mending the stocking of the Queen has been rendered so dark as to make her a Moor. The shoe of the Queen, which was a white satin one in the *first state*, has been changed to a black leather one. The lights on the box upon which Jove’s thunder is placed are much darkened. There is also in the later impressions a shadow thrown on the ground from the drapery next the cat playing with the mound.

In Baker’s sale, 1825, a print, in *First state*, sold for





DON QUIXOTE. PLATE I.

*Published by Nichol's & Son, Fish Street.*

£3. 8s; and a Proof, extra fine, for £6. 10s.—In Yates's sale, 1827, the print in its *first state* sold for £3. 5s.

Mr. T. Cook has given, in his "Hogarth Restored," a good copy of this plate in its *first state*.

A copy by Riepenhausen.

In Mr. Packer's collection, now in the British Museum, is an *early* copy of this plate, which might easily be mistaken for the *original* impression by the uninformed Collector, who merely judges by the cap and the holes in the roof; but it differs very much, particularly in its size, wanting nearly  $\frac{3}{4}$  of an inch in depth.

[B.] "Don Quixote." Eight plates for Jarvis's quarto translation. Six of these plates were inserted in Baldwin's edition of Hogarth's Works."

A set of the six Plates sold in Baker's sale, 1825, for 18s.; and another set of the eight Plates, proofs before the letters, for £8.

Copies of the above, in Svo. by I. Mills.

"PLATE I. *The first Sally in quest of Adventures.* The original from which this plate is copied is in Jarvis's quarto translation, without either painter's or engraver's name, but the style of the etching and air of the figures indisputably determine the artist. It represents our heroic candidate for fame, before he had received the honour of knighthood, at the door of an inn, which he considered as a castle; the host holding his horse's bridle, and two young female travellers looking with astonishment at his figure. In the distance is a swine-herd blowing his horn, which our adventurer mistakes for a trumpet sounded by a dwarf on the battlements, to announce his approaching the portico of the castle. (*Vide Shelton, p. 3.*)—PLATE II. *The Inn-Keeper.* The original of this print is in my [Mr. John Ireland's] possession, and was de-

signed to represent the inn-keeper conferring the order of knight-hood on Don Quixote, but for some cause, not now known, never finished. The artist probably intended that it should form a part of the series begun for Lord Carteret, but the other six being discarded, never completed his design; though a slight outline of the Don kneeling to receive his new honours, is discernible in the corner of the print. Mine host, though a large man, is a less portly personage than the author describes. The style leaves little doubt of the artist. In the plate from Vanderbank, in Jarvis's quarto, representing the whole scene, the innkeeper has a more than accidental resemblance to this figure.—PLATE III. *The funeral of Chrysostom.* The stern attention which our Don gives to the Shepherdess Marcella, who is vindicating herself to those that surround the corpse, well expresses his determination to defend her cause, and protect her from insult. The shepherd in a similar attitude to the soldier in Vandyke's Belisarius, and Sancho blubbing with his finger in his eye, are well imagined, but the figure of Marcella is affected and stiff, and the shepherd on her right hand has more city pertness than rural simplicity. Vanderbank has taken this scene for one of the prints in Jarvis's translation, and by placing Marcella where she ought to be, on the summit of the rock, rendered his design more picturesque than Hogarth's. (*Vide Shelton, p. 10.*)—PLATE IV. *The Innkeeper's Wife and Daughter administering chirurgical assistance to the poor Knight of La Mancha.* Don Quixote's adventure with the Yanguessian carriers having terminated in his being most bountifully beaten, he is here represented in the hay-loft of a very sorry inn, attended by the hostess and her daughter, Maritornes, and his faithful squire, the two former administering comfort to his sufferings, the third holding a candle; and the last, with a most rueful countenance, bewailing his own unfortunate participation in the buffetings of his lord and master. The picture which Cervantes draws of Maritornes, Hogarth has well transferred to the copper. Thus is she portrayed: "From head to heel she was not seven palms\* high; and burthened

\* "Jarvis oddly enough translates it seven feet."



DON QUIXOTE, PLATE II.

*Published by Nichols & Son Feb. 7. 1827.*





DON QUIXOTE, PLATE III.

*Published by Nichols & Son, Feb. 11 1832.*



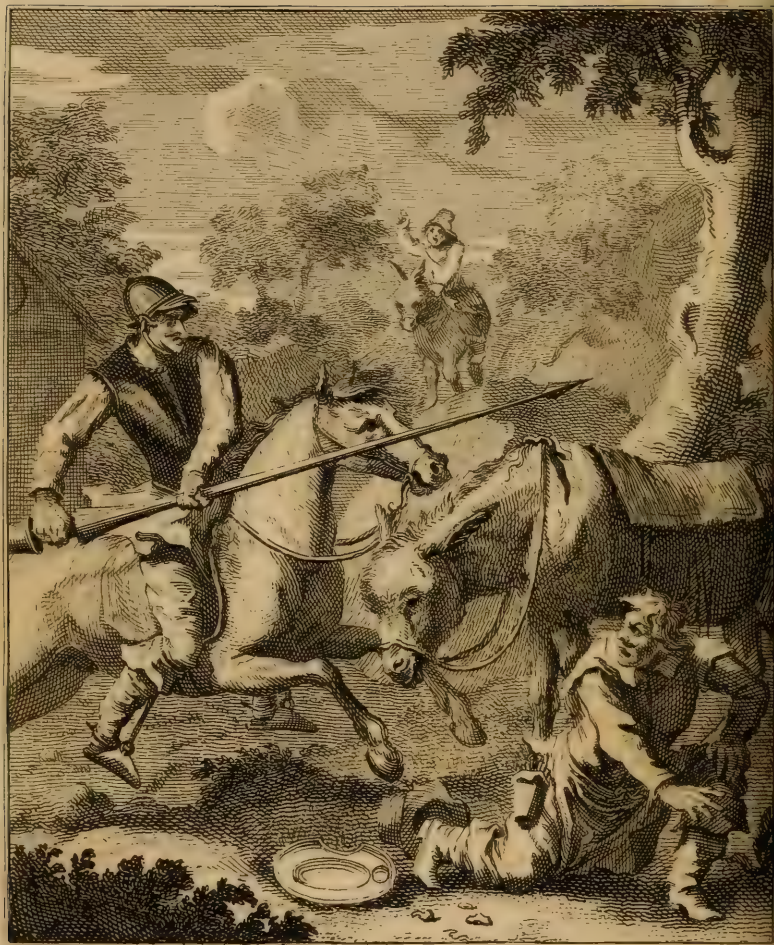


DON QUIXOTE. PLATE IV.

*Published by Nichols & Son. Feb. 1. 1832.*

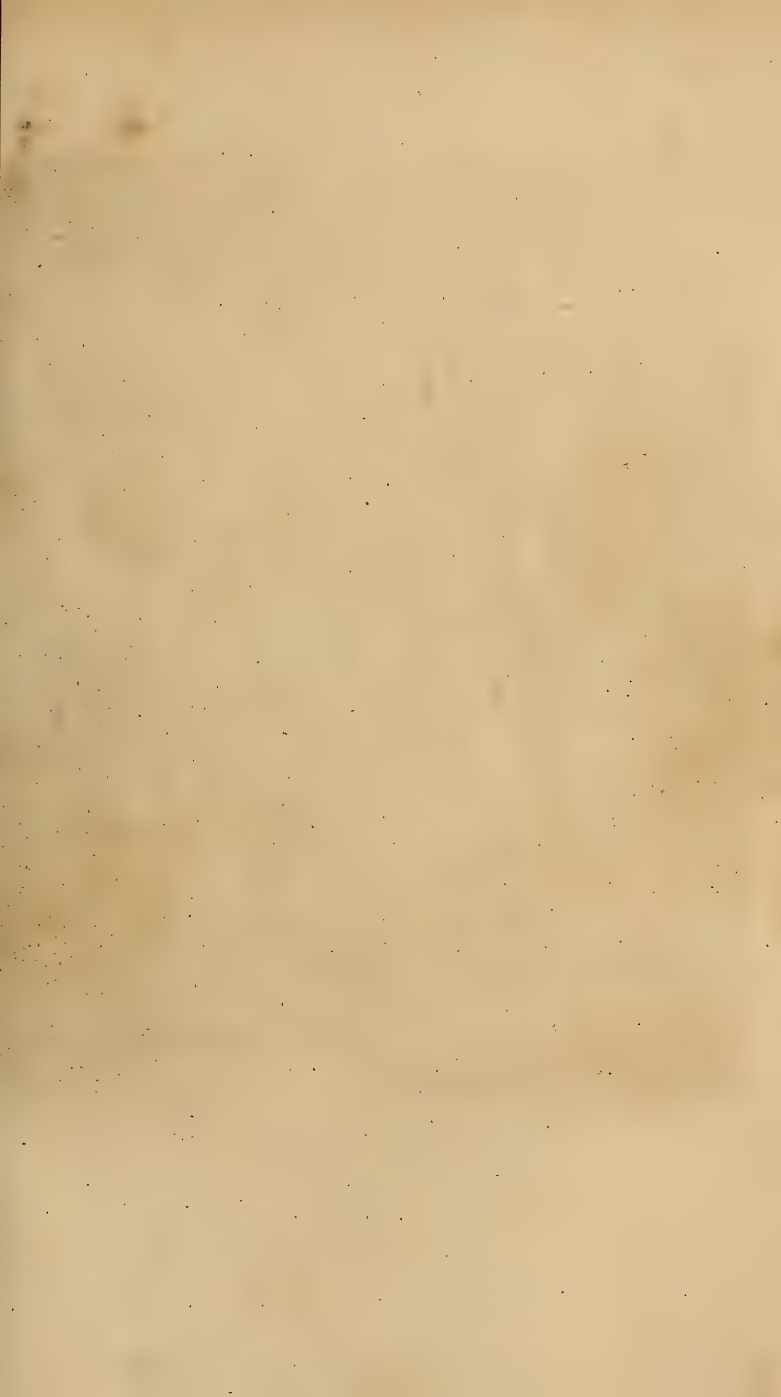






DON QUIXOTE, PLATE V.

*Published by Nichols & Son March 1, 1842.*





DON QUIXOTE. PLATE VI.

*Engraved by Thomas Stothard, R.S.A.*

with shoulders that forced her to look down more than she wished. Added to this, she was broad faced, flat pated, saddle nosed, blind of one eye, and could scarcely see out of the other." The hostess could not have been better marked by the pencil of Teniers; the owl perched over her head should not be overlooked. That, as well as the rope hung to a beam, cracked walls, &c. &c. added to the miserable figure of the knight reclined on his hard pallet, display variety of wretchedness. I do not recollect to have seen a print in which the light is more judiciously distributed; in this and every other particular, I think it much superior to the same scene designed by Vanderbank, in Jarvis's quarto translation. (*Vide Shelton, p. 29.*)—PLATE V. *Don Quixote seizes the Barber's Bason for Mambrino's Helmet.* In this print the face and figure of the fierce knight are spirited; the terror and astonishment of the discomfited barber well expressed, and the triumphant shout of Sancho, in the distance, admirably characteristic. Notwithstanding this, I think, that Vanderbank's design for Jarvis, where the squire is brought into the fore-ground, contemplating the glittering prize, is a better chosen point of time. To Sancho he has given a mixture of cunning and simplicity which I have seldom seen so happily displayed; and taken as a whole, it is perhaps a superior plate to Hogarth's. (*Vide Shelton, p. 42.*)—PLATE VI. *Don Quixote releases the Galley Slaves.* The moment taken in this busy scene, is when our valorous knight, after having unhorsed one of the guards, is engaged with the other, while Sancho, willing to bear his part in the adventure, helps to extricate Gines de Passamonte from his bonds. In this, as in some other of Hogarth's designs, the artist not having taken the trouble of reversing his drawing, the figures are left handed. The character of Sancho, and two or three of the slaves, is admirable. I think the whole design much superior to Vanderbank's in Jarvis's translation, where the scene is chosen after the discomfiture of the guards; for to two or three of the thieves Van. has given the countenances of apostles. His whole print is tame, feeble, and spiritless. (*Vide Shelton, p. 47.*)—PLATE VII. *The first Interview of the va-*

*lourous Knight of La Mancha with the unfortunate Knight of the Rock.* This interview, which took place in the mountains of Sierra Morena, Cervantes thus describes : “ Cardenio approached with a grave pace, and in a hoarse voice saluted them, with great courtesy. Don Quixote returned his greeting with no less complaisance, and pressed him strongly in his arms, as if they had been long acquainted. The knight of the rock, after he had been thus embraced, retreated a few steps, and laying his hand on the Don’s shoulder, perused his face with such earnestness, as though he were desirous of recollecting if he had ever seen him before, and no less admired Don Quixote’s strange figure, than himself was admired by our heroic knight errant.” This is the point of time which Hogarth has chosen ; and the wild eye of Cardenio, the placid benevolence of Don Quixote, and the shrewdness of the goatherd, are well opposed. From the air, attitude, and action of Sancho, I should have imagined the period to be after he had been mauled by the madman, did not the two knights so strongly determine it to be before. In Vanderbank’s design of the same subject, vide Jarvis’s quarto, the figure of Sancho is tolerable, but the Don is vapid and ill drawn, and Cardenio’s head, like that of Medusa, looks as if it were encircled with snakes. (*Vide Shelton, p. 51.*)—PLATE VIII. *The Curate and Barber disguising themselves to convey Don Quixote home.* Don Quixote’s old neighbours, the curate and barber, being desirous of checking his wandering disposition, are here disguising themselves for an interview, in which they hoped to bring him home, where they trusted he might again live as an old Christian ought to do. In pursuance of this plan, the barber procured an ample beard, made from the tail of a pied ox ; and the curate assumed the habit of a distressed virgin, and framed a tale of having been wronged by a naughty knight, to punish whom the Don was to be entreated to follow, wherever this afflicted fair one should lead. The dressing-room for this masquerade, is the kitchen of an inn ; out of the door, astride on a bench, inhaling copious draughts from a leathern bottle, Sancho gives some life to a little landscape in the distance. (*Vide Shelton, p. 60.*)—PLATE IX. *Sancho’s*



DON QUIXOTE. PLATE VII.

*Published by Nichols & Son, March 1. 1832.*



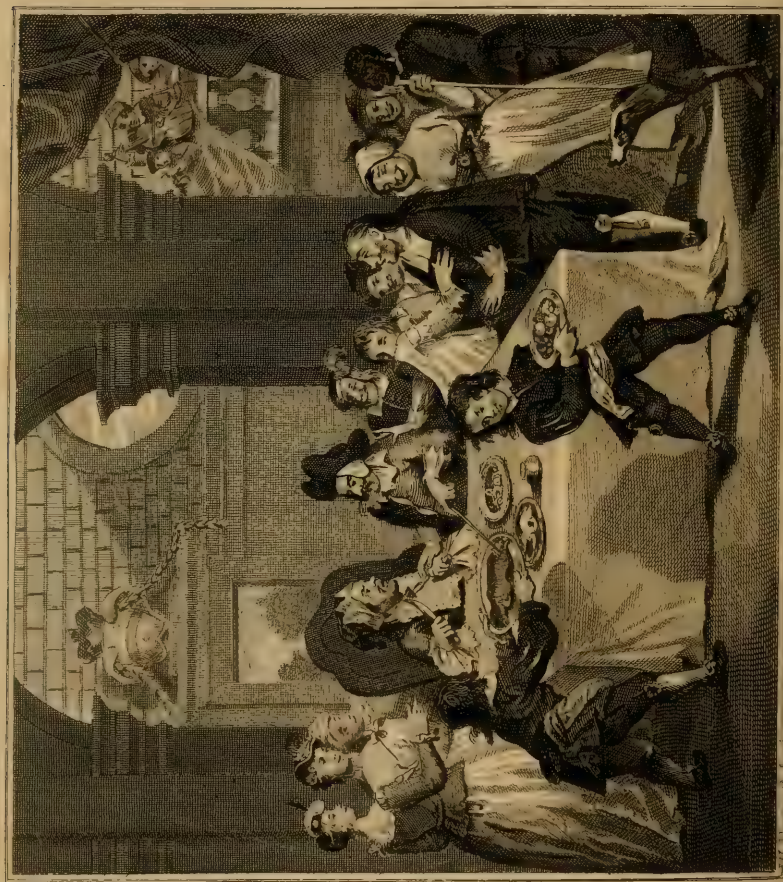


DON QUIXOTE, PLATE VIII.

*Published by Nichols & Son, March 1, 1832.*







W. Hagarth fecit.

DON QUIXOTE N° IX

SANCHO'S FEAST

W. Hagarth sculp.

*Feast.* Though Don Quixote is the ostensible hero of this admirable history, I have sometimes thought that Sancho was the author's favourite character. He is here represented as governor of Barataria, and seated in the spacious hall of a sumptuous palace, surrounded with all the pompous parade of high rank, and encircled by numerous attendants. A band of musicians in an adjoining gallery strike up a symphony to gratify his ear; and a table is spread with every dainty, to feast his eye and fret his soul; for however magnificent the appendages of this mock-monarch, the instant he attempts to taste the solid comforts of government, the loaves and fishes evade his grasp, are touched by the black rod, and vanish!

In plenty starving, tantaliz'd in state,—

he curses the gaudy unsubstantial pageant, vows vengeance on the doctor, and swears, that he will offer up both him and every physical impostor in the island, as a sacrifice to his injured and insulted appetite. Hogarth has here caught the true spirit of the author, and given to this scene the genuine humour of Cervantes. The rising choler of our governor, is admirably contrasted by the assumed gravity of Doctor Pedro Rezio. The starch and serious solemnity of a straight-haired student, who officiates as chaplain, is well opposed by the broad grin of a curl-pated blackamoor. The suppressed laughter of a man who holds a napkin to his mouth, forms a good antithesis to the open chuckle of a fat cook. Sancho's two pages bear a strong resemblance to the little punch-maker in the Election Feast, and though well conceived, might have had more variety; they present a front and back view of the same figure. To two females on the viceroy's right hand, there may be a similar objection. The original print was designed and engraved at a very early period of Hogarth's life. As it was finished with more neatness than any of the eight which he afterwards etched for the same work, the copy is attempted in a similar style. In the drawing, Sancho was originally portrayed with a full face: but Hogarth judiciously thinking a profile would be pre-

ferable, fixed a bit of paper over his first thought, and altered it to the state in which it is here engraved. The design that Vanderbank made of the same scene, is cold and uninteresting; in another, by Hayman, prefixed to Smollett's coarse translation, Sancho is fat enough for Falstaff, and the doctor looks like a fellow dressed up to play the part of a conjuror in a puppet-show. *Vide Shelton, p. 221.*" J. IRELAND.

"Sancho at the Feast starved by his Physician." "W. Hogarth, inv. et sculp." "Printed for H. Overton and J. Hoole."

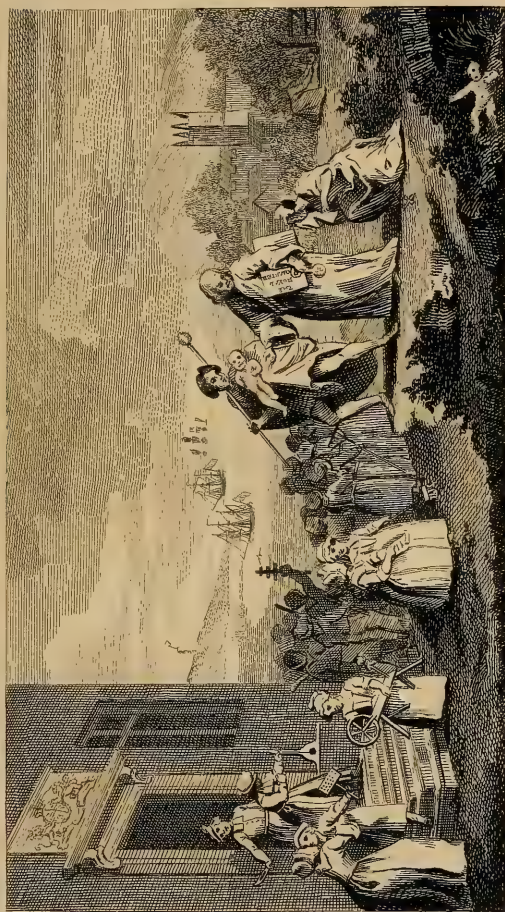
Sancho's Feast, two impressions, one with inscription cut off, sold for £5. 15s. 6d. in Baker's sale.

A copy of "Sancho's Feast," from the original drawing by Hogarth, with variations from the common print, has lately been engraved in aquatinta, and it is said only six impressions are to be taken from this plate.

1739.

[N.] "The Foundlings."

Hogarth, by presenting some of his works to the Foundling Hospital, was, in fact, an early benefactor to the Charity; he made the annexed design for the use of this Institution; it was engraved by *F. Morrellon la Cave*, as the head-piece to a power of an attorney from the trustees of the Charity to those gentlemen who were appointed to receive subscriptions towards the building, &c. The artist has made his old friend Captain Coram a principal figure, and as this excellent and venerable man was, in fact, the founder of the Charity, it is with great propriety he is introduced. Before him the Beadle of the Hospital carries an infant, whose mother, having dropped a dagger, with which she might have been momentarily tempted to destroy her child, kneels at his feet, while he, with that benevolence with which his countenance was so emi-



Hogarth.

# THE FOUNDLINGS.

Published by W. Nichols & Son, Jan. 11 1832.

J. Mills sc.



nently marked, bids her to be comforted, for her babe will be nursed and protected. On the dexter side of the print is a new-born infant, left close to a stream of water, which runs under the arch of a bridge. Near a gate, on a little eminence in the path-way, above, a woman leaves another child to the casual care of the next person who passes by. In the distance is a village with a church. In the other corner are three boys, coming out of a door, with the king's arms over it: as emblems of their future employments, one of them poizes a plummet, a second holds a trowel, and a third, whose mother is fondly pressing him to her bosom, has in his hand a card for combing wool. The next group, headed by a lad elevating a mathematical instrument, are in sailors' jacket and trowsers; those on their right hand, one of whom has a rake, are in the uniform of the school. The attributes of the three little girls in the foreground, a spinning wheel, sampler, and broom, indicate female industry and ingenuity. It must be admitted, that the scene here represented is a painter's anticipation, for the charter was not granted until October 1739, and this design was made only three years afterwards; but the manner in which the Charity has been since conducted has realized the scene." J. IRELAND.

The same design was engraved from the original drawing in possession of Robert Wilkinson, by I. Stow, and published in 1826.

1741.

[B., N., & M.] "The Enraged Musician." This has been supposed to be intended for Corvetto, well known by the name of Nosee; but according to others, Dr. Arne. Mr. John Ireland says, "Mr. John Foster is the hero of the Print." He was eminent on the German flute and hautboy. Mr. Dallaway says, Signior Castrucci was intended.

"Of vocal performers, we have the dustman, shouting 'Dust ho! dust ho!' the wandering fishmonger, calling 'Flounders;' a

milkmaid, crying ‘Milk above! milk below;’ a female ballad-singer, chaunting the doleful story of the ‘Lady’s Fall’—her child and a neighbouring parrot screaming the chorus; a little French drummer beats ‘rub-a-rub, rub-a-rub’ without remorse, singing all the time; two cats squall and puff in the gutter tiles; a dog is howling in dismay; while, like a young demon overlooking and inspiring all, a sweep-boy, with nothing un-black about him save his teeth and the whites of his eyes, proclaims that his work is done—from the top of a chimney-pot. Of instrumental accompaniments there is good store. A postman with his horn, a stroller with his hautboy, a dustman with his bell, a pavior with his rammer, a cutler grinding a butcher’s cleaver; and ‘John Long, Pewterer,’ over a door, adds the clink of twenty hammers striking on metal to the medley of out-of-door sounds. \* \* It seems impossible to increase his annoyance by the addition of any other din, save the braying of an ass, which Cowper says is the only unmusical sound in *nature*.’ CUNNINGHAM.

VARIATIONS.—Mr. Cricket had an impression, taken before the man blowing a horn, cats, steeple, play-bill, or dog, were introduced. In this, it is believed, unique print, the dustman is without a nose, the chimney-sweeper has a Grenadier’s cap on, and a doll is placed under a trap, composed of bricks, &c. In the *early impressions*, the horse’s head is white; in its *present state*, black. In the *later impressions*, the dog, hatchet, &c. are considerably darker than when first engraved. The whole of the play-bill behind the lamp is entirely crossed. The shoulder of the ballad-woman is cross-hatched, and the lights upon her apron are darkened. The cap of the sow-gelder is lightened. The whole of the jacket of the dustman is crossed. The slate attached to the girdle of the boy, and many parts of the fore-ground, are darkened.

Two copies of “The Enraged Musician” sold in Gulston’s sale, 1786, in various states, for £1. 4s.—A copy of “The Enraged Musician,” with “Distressed Poet,” both *first states*, in Baker’s sale, 1825, for £9. 9s.—And another

print of "Enraged Musician," in *first state*, at Yates's sale, 1827, for £2. 14s.

Mr. T. Cook has well copied the *first* finished *state* of this Plate, in his "Hogarth Restored."

There is a copy of this Plate, in its *second state*, 13 in. by 9, engraved by J. June.

A copy by Riepenhausen, 11 in. by 6.

A print, copied from what is stated to be original design, is given in S. Ireland's "Graphic Illustrations," vol. II. p. 117.

1742.

[N.] "Martin Folkes, Esq. W. Hogarth pinxit et sculpsit."

A proof before the writing is in the British Museum, and also another before the engraver's name is added.

The same in mezzotinto, engraved by Faber. "W. Hogarth pinxt. 1741. J. Faber fecit 1742."

Three Prints of Folkes, engraved and mezzotinto, one a proof, sold in Gulston's sale, 1786, for £1. 10s.

[B.] The same engraved by T. Cook.

"The Charmers of the Age." A sketch; no name; intended to ridicule Monsieur Desnoyer and Signora Barberini.

[N.] Of this there is a spirited modern copy.

[B. & M.] "Taste in High Life."

The male connoisseur is Lord Portmore.

VARIATIONS.—*First state*. "Painted by Mr. Hogarth. Sold by M. Jarvis." *Second state*. "Invented and Painted by Wm. Hogarth."

A copy by Riepenhausen, 11 in. by 6.

[B.] A copy by Samuel Phillips, was published in 1798.

VARIATIONS.—*First state.* The only proof taken off before the inscription was inserted, was sold at Baker's sale, 1825, together with the original Print, for £4. 4s. *Second state.* Date, "May 1, 1798." *Third state.* Date altered to "March 1, 1808."

[N.] "The Mystery of Masonry brought to light by the Gormagons."

This Print, and "Tartuff's Banquet," sold at Baker's sale for £2. 15s.

1743.

[N.] "Dr. Benjamin Hoadley, Lord Bishop of Winchester;" engraved by Baron.

[B.] The same, engraved by T. Cook.

A small oval from the same picture, was in 1759 engraved by Sherlock.

"Captain Thomas Coram;" a three-quarters mezzotinto, admirably engraved by McArdell. The copy in the British Museum has the date 1749.

"Captain Thomas Coram was born in the year 1668, bred to the sea, and passed the first part of his life as master of a vessel trading to the colonies. While he resided in the vicinity of Rotherhithe, as his avocations obliged him to go early into the city and return late, he frequently saw deserted infants exposed to the inclemencies of the seasons, and through the indigence or cruelty of their parents left to casual relief, or untimely death. This naturally excited his compassion, and led him to project the establishment of an hospital for the reception of exposed and deserted young children: in which humane design he laboured more than seventeen years, and at last, by his unwearied application, obtained



CAPTAIN THOMAS CORAM.

From the original Picture in the Foundling Hospital



the royal charter, bearing date the 17th of October, 1739, for its incorporation. He was highly instrumental in promoting another good design, viz. the procuring a bounty upon naval stores imported from the Colonies to Georgia and Nova Scotia. But the charitable plan which he lived to make some progress in, though not to complete, was a scheme for uniting the Indians in North America more closely with the British Government, by an establishment for the education of Indian girls. Indeed, he spent a great part of his life in serving the public, and with so total a disregard to his private interest, that in his old age he was himself supported by a pension of somewhat more than a hundred pounds a year,\* raised for him at the solicitation of Sir Sampson Gideon and Dr. Brocklesby, by the voluntary subscriptions of public-spirited persons, at the head of whom was the late Frederick Prince of Wales. On application being made to this venerable and good old man, to know whether a subscription being opened for his benefit would not offend him; he gave this noble answer,—‘I have not wasted the little wealth of which I was formerly possessed, in self-indulgence or vain expenses, and am not ashamed to confess that in this my old age I am poor.’ This singularly humane, persevering, and memorable man, died at his lodgings near Leicester Square, March 29, 1751, and was interred, pursuant to his own desire, in the vault under the Chapel of the Foundling Hospital; where an historic epitaph records his virtues, as Hogarth’s portrait has preserved his honest countenance.” J. IRELAND.

A proof impression is in the British Museum; with the description under the portrait in MS. probably written by McArdell, the engraver.

\* “Upon the death of Coram, this pension was continued to poor old Leveridge, for whose volume of songs Hogarth had in 1727 engraved a title-page and frontispiece (see p. 172), and who at the age of ninety had scarcely any other prospect than that of a parish subsistence.” J. IRELAND.

[N.] The same ; an oval engraved by T. Cook and Son.

[B.] The same, full length. Engraved by W. Nuttar, Dec. 1, 1796.

A fine proof, printed in colours, is in the British Museum.

The same, a small full length, by Mills.

Coarsely copied in the London Magazine by N. Parr.

[B. & N.] "Characters and Caricaturas." Subscription Ticket for "Marriage-à-la-Mode."

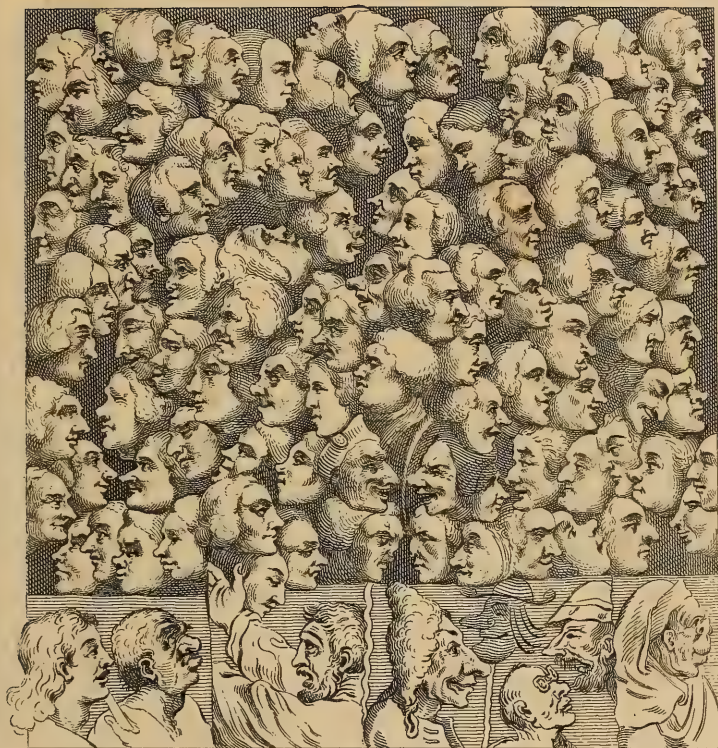
"The three heads from Raphael, at the bottom of this print, are etched by Hogarth, and sufficiently marked to determine the master from whence they are copied ; but their grandeur, elevation, and simplicity, are totally evaporated. With angels, apostles, and saints, he was not happy. In the group placed above them he has been more successful. Hogarth was less of a mannerist than almost any other artist, for though there are above an hundred profiles, I discover no copy from another painter ; no repetition of his own works : they are all delineated from nature, and the most careless observer must discover many resemblances : to the physiognomist, they are an inexhaustible study." J. IRELAND.

A copy of this Receipt, with Hogarth's signature, "Recd. April 28, 1744, of Mr. Millan," is in the British Museum.

1745.

[B., N., & M.] "Marriage-à-la-Mode." Six plates.

"The six plates of 'Marriage-à-la-Mode' show the same command of character, the same knowledge of human life, the same skill in grouping, the same art of uniting many different parts into one clear consistent story—the same satiric force and dramatic detail which characterize his best productions. They also show the same undaunted spirit in grappling with human depravity. The victim is higher—the sacrificing weapon is the same. \* \*



*Cartons.*

*Raphael Urbin Pin?*

*Gav? Cbezze del.*

*Ami? Charmei inv?*

*Leo? da Vinci Pin?*

**3 CHARACTERS.**

**4 CARICATURES.**

*For a farther explanation of the difference betwixt Character & Caricature:  
See the Preface to Jos. & Andrews.*



It would require a volume to describe the outline of this dramatic story—so great, so various, and so lavish, is its wealth of satire and pathos—with such waste of ornament, such overflowing knowledge of life, nature, and manners, has Hogarth emblazoned this domestic tragedy. The world rewarded these works with immediate approbation.” CUNNINGHAM.

CHARACTERS, &c. IN THIS SERIES.—Pl. I. Pictures: Ceiling, the Red Sea, with Pharoah, &c. David and Goliath. Prometheus and Vulture. Murder of the Innocents. Judith and Holofernes. St. Sebastian shot full of arrows. Cain and Abel. St. Laurence on the Gridiron. See the thief in the Candle. Servants seen through the window. The Attorney is said to be Mr. Edward Swallow, butler to Archbishop Herring; or Peter Walters.—Pl. II. The Rake said to be a portrait of Francis Hayman, the portrait painter, who was frequently Hogarth's model.—Pl. III. The procuress, Betty Careless; B. C. is marked on her bosom: she was buried April 22, 1752. Or, according to others, Fanny Cock. The three skeletons have been pointed out as designed to represent a consultation of physicians.—Pl. IV. The person singing, Cerestini or Farinelli. The lady in admiration of his powers, Mrs. Lane, afterwards Lady Bingley. The gentleman asleep next to her, Mr. Fox Lane, her husband. The man with his hair in paper, Lord Tilney, or Mons. Michel, the Prussian Ambassador. The flute-player, Weidiman. Pictures: Lot. The second picture said to be Jupiter and Io, but is it not the story of Ixion? The third picture is the Lawyer. The fourth, Andromeda and the Eagle.—Pl. VI. Picture exhibiting plenty of provisions, contrasted with the scarcity of the real dinner.

VARIATIONS.—PLATE I. “The coronet on the dog in this Print

is not in the Painting. Mr. John Ireland had this series of Prints in the state they were left by the original engravers; and all, though delicately engraved, were in some degree spotty. In the *second state* of Plate I. there are evident marks of Hogarth's burin, in the faces of the citizen and Peter; and each character is improved. The French Portrait Hogarth has *designedly* thrown more out of harmony than it was; the fringe to the canopy over the nobleman is much darker; a shadow is thrown on the building out of the window, and on the light parts of the two dogs. The ornaments of the chair in which the nobleman is seated have been considerably darkened. The hand of the lawyer looking out of the window has been cross-hatched. In the *third state*, all the windows are blacker. One of the pictures in the room, Guido's Judith, is copied from a print engraved by Dupuis."—PLATE II. "*First state*. A lock of hair on the forehead of the lady, generally inserted with Indian ink, but sometimes without. *Second state*. The lock of hair engraved, and shadows on the carpet, &c. strengthened."—PLATE III. "In the original picture, an alembic under the table is seen through the cloth. In the *second state* of the Print, the character of the nobleman's face is altered; the bow under his chin is broader; and the shadows on the sole of his right shoe are considerably strengthened. The girl's cloak and woman's apron are darker." The shoe of the old woman is more worked upon.—PLATE IV. *Second state*. The front of the curtains of the bed are cross-hatched. "*Third state*. The face of Cerestini, as well as that of the Countess, are essentially altered; the curtains, frames, &c. are of a much darker hue."—PLATE V. "*Second state*. All the lights, figures on the tapestry, &c. are kept down, and the whole Print brought to a more still and sombre hue. The woman's eye, eyebrow, and neck are strengthened: nostril made wider. The Counsellor's leg and thigh are intersected with black lines, instead of the delicate marks and dots first inserted. The *third state* bears evident marks of a coarser *burine* than that of Ravenet." The shadow from the lower part of the drapery of the Countess is considerably increased

in size, as it extends nearly to the middle of her foot. The shadow from the falling sword is much strengthened.\*——PLATE VI. "*Second state*. The whole of the Print rendered less brilliant, but more in harmony. *Third state*. The shadows of this, as of the other five, were rendered still stronger by the last alterations, made a short time before Hogarth's death." The folds on the dark side of the table-cloth are considerably darkened; and the folds of the flap of the father's coat are much increased. The shadow on the right hand corner of the floor, which is marked with so strong an outline in the early states, is blended with the general mass in the last impression.

A set in *first state*, in Baker's sale, 1825, £9. 9s.; and in Yates's sale, 1827, £3.; in *second state*, £1. 2s.

Cheap copies of these six Plates, tolerably executed, but with no engraver's name, were published by Bowles, Sayer, and Wilkinson, 14 in. by 9½. Each Print has four indifferent lines underneath it.†

In "Manuel contenant diverses Connoissances curieuses et utile pour l'année 1786, à Gottingen," p. 115, is "Le Mariage-à-la-Mode, par Hogarth, éclairci par têtes intéressantes gravées par M. Riepenhausen," in six small Plates. They are accompanied by thirty-three pages of descriptive letter-press, in French.‡

\* "In Nichols's Hogarth, vol. II. p. 183, it is stated, that the back-ground of this Plate was engraved by Ravenet's *wife*; but Mr. John Ireland was informed by Mr. Charles Grignion, who knew the family intimately, that she could not engrave. It was, I have since reason to believe, Ravenet's *eldest daughter* who assisted him in his Plates: she afterwards married Picot, her father's pupil." J. IRELAND.

† Printed in Nichols, vol. III. 242.

‡ Copied by Nichols, vol. III. p. 245.

A copy by Riepenhausen, 11 in. by 6.

Mr. T. Cook has given, in his "Hogarth Restored," good copies of the Plates of *Marriage-à-la-Mode*.

Copies, 24 in. by 18, beautifully engraved by Mr. Richard Earlom, were published from June 4, 1795, to Aug. 1, 1800, with descriptive letter-press, by Messrs. Boydell. The size of the original pictures is 3 f. by 2 f. 4 in.

"Archbishop Herring." A small Portrait as a head-piece to a Speech to the Clergy at York, 1745. "W. Hogarth pinx.; C. Mosley sculp."

The same, cut off from the sheet as an 8vo plate.

A larger copy, engraved by Baron 1750.

A proof in Baker's sale, 1825, £5.

VARIATIONS.—In Mr. Packer's collection, in the British Museum, is an unfinished proof of this Plate, before the lawn-sleeves, the lower parts of the drapery, and the arms of the chair, were engraved. Also a finished proof before the writing and armorial bearings were added.

[N.] "The Battle of the Pictures." Ticket to admit persons to bid for his works at an auction.

"On the ground are placed three rows of paintings from the foreign school—one row of the Bull and Europa—another of Apollo flaying Marsyas—a third, of St. Andrew on the Cross. There are hundreds of each, to denote the system of copyism and imposture which had filled the country with imitations and caricatures. Above them is an unfurled flag, emblazoned with an auctioneer's hammer, while a cock, on the summit of the sale room, with the motto p-u-f-s, represents Cock, the auctioneer, and the mode by which he disposed of those simulated productions. On the right hand, in the open air, are exposed to sale the principal

Mr. Hogarth's Pictures, which are to be sold on the last day of this Month.



Barlow sc

Published by Nichols & Son, Dec. 1 1831.

Hogarth.







SIMON LORD LOVAT.

*Published by Nichols & Son Feb. 1832*

pictures of Hogarth, and against them, as if moved by some miraculous wind, the pictures of the old school are driven into direct collision. The foreign works seem the aggressors—the havoc is mutual and equal. A Saint Francis has penetrated in a very ludicrous way into Hogarth's Morning—a Mary Magdalen has successfully intruded herself into the third scene of the Harlot's Progress, and the splendid saloon scene in *Marriage-à-la-Mode* suffers severely by the Aldobrandine Marriage. 'Thus far,' as Ireland observes, 'the battle is in favour of the ancients; but the ærial combat has a different termination;—for, by the riotous scene in the Rake's Progress, a hole is made in Titian's Feast of Olympus, and a Bacchanalian, by Rubens, shares the same fate from Modern Midnight Conversation.'" CUNNINGHAM.

"Mask and Palette." Subscription Ticket to Garrick as Richard III.

This Receipt, sealed and inscribed, "Not paid. Mr. Flockton," presented to S. Ireland by Hogarth, was sold in Baker's sale for £8. 8s.

[N.] A copy of the "Mask and Palette" was published in 1781 by Rd. Livesay.

1746.

[B. & N:] "Simon Lord Lovat. Drawn from the life, and etched in aquafortis by W. Hogarth."

"When Lord Lovat was brought from Scotland, to be tried in London, Hogarth, having previously known him, went to meet him at St. Alban's, for the purpose of taking his portrait, and at the White Hart in that town, found the hoary peer under the hands of his barber. The old nobleman rose to salute him, according to the Scotch and French fashion, with so much eagerness, that he left a large portion of the lather from his beard, on the face of his old friend. He is drawn in the attitude of enumerating by his fingers, the rebel forces,—“such a general had so many men,” &c.; and I

am informed, the portrait is in air, character, and feature, a most faithful resemblance of the original." J. IRELAND.

VARIATIONS.—*Second state*, marked, "Price 1s."

A Print in *first state*, and Funeral Ticket for Lord Lovat, with vignette of his portrait, after Hogarth, and variations of ditto, published by D. Fournier, 1747, were sold in Baker's sale for £5. 5s.

An early foreign copy, with eight lines in German under it, is in the British Museum.

A copy by Riepenhausen, 11 in. by 6.

A copy by T. Cook.

A copy in the Gentleman's Magazine for December 1746.

Another copy in Lavater's "Essays on Physiognomy."

[B. & N.] "Mr. Garrick in the character of Richard III." Engraved by W. Hogarth and C. Grignion.

"Give me another horse,—bind up my wounds,—  
Have mercy, Jesu!—Soft; I did but dream.—  
O coward conscience, how dost thou afflict me!—  
The lights burn blue!—Is it not dead midnight?  
Cold, fearful drops hang on my trembling flesh.'—

"Such is the exclamation of Richard, and such is the disposition of his mind at the moment of this delineation. In character and expression of countenance, the artist has succeeded, but in resemblance—he has failed. The features have no likeness to the features of Mr. Garrick, and the figure gives an idea of a larger and more muscular man. The lamp, diffusing a dim religious light through the tent, the crucifix placed at his head, the crown, and unsheathed sword at his hand, and the armour lying on the ground, are judicious and appropriate accompaniments. His helmet



MR. GARRICK IN THE CHARACTER OF RICHARD THE THIRD.



crested with a boar passant, the armorial ensign of his family. Near it lies a piece of paper, on which is written,

‘Jockey of Norfolk, be not too bold,  
For Dickon thy master is bought and sold.’

“This paper was put in the Duke of Norfolk’s tent, the night before the engagement, but not being brought to Richard until after the time represented in this scene, can only be admitted by that poetical license which has been generally allowed to poets and painters. Considered as a whole, the composition is simple, and the figure well drawn. There was some propriety in Hogarth choosing to paint Mr. Garrick in this character. It was the first he appeared in, on the 19th of October, 1741, at Goodman’s Fields, and his performance gave proof of talents which merited the celebrity he afterwards attained.”—J. IRELAND.

Etching, with two drawings, sold in Baker’s sale, £11.: proof of the same, £3. 3s.

[B.] “Subscription Ticket to the March to Finchley.” Various Arms, Bagpipes, &c.

A copy with the seal and autograph of Hogarth, which had cost at Baker’s sale £1. 11s. 6d. was sold at Yates’s, 1827, for £2. 4s.

1747.

[B., N., & M.] “The Stage Coach ; or Country Inn Yard.”

CHARACTERS.—The figure with the horn-book, bib and rattle, alludes to Child Lord Castlemain, afterwards Earl Tylney, who in the County of Essex opposed Sir Robert Abdy and Mr. Bramston.

VARIATIONS.—In the *earliest impressions*, a flag behind the wheel of the coach is without an inscription. In the *Second impression*, the front of the Bar is considerably darkened. In the *second state*, “NO OLD BABY;” which words, in the *present state* of the plate, are omitted, and the flag obliterated.

There is a copy of this plate, engraved by J. June, 13 in. by 9,  $1\frac{1}{2}$  in. wider than the original, with this title, "A Country Inn Yard, at the time of an Election."

A copy by Riepenhausen.

"Jacobus Gibbs, Architectus, 1747." "W. Hogarth del. B. Baron sculp."

In the British Museum is a copy of the Border of this Print only, without the Portrait.

Another copy with the corners cut off, and architectural back-ground, and with the addition of "Architectus, A. M. F.R.S. 1750."

Another. "J. M<sup>c</sup>Ardell fecit," partly mezzotinto, and partly engraved. "Jacobus Gibbs, Architectus, A. M. and F.R.S." no date. It has an architectural back-ground.

The above four Prints sold in Gulston's sale, 1786, for £2. 15s.

There is a small profile of Gibbs in a circle, but it is doubtful if by Hogarth.

[B., N., & M.] "Industry and Idleness," 12 plates.

"The thrifty citizens of London welcomed these works warmly, and hung them in public and private places as guides and examples to their children and dependents. They are not equal in character to many of the works of the artist; but they are plain, natural, and impressive scenes, and fulfil the purpose of the moral Painter." CUNNINGHAM.

CHARACTERS, &C. IN THIS SERIES.—Pl. I. The maimed beggar well known as Philip in the Tub.—Pl. VIII. The scene is laid at Fishmonger's Hall. The clergyman over his soup is the Rev. Mr. Platell, Curate of Barnet.—Pl. XI.

In this Plate is Tiddy Doll, the well-known vender of gingerbread.\*—Pl. XII. Frederick Prince of Wales and his Princess are at the balcony.

VARIATIONS.—PLATE I. *First state.* “Plate I.” not inserted. *Second state.* The shadows strengthened.—PLATE II. *Second state.* The face of the Lady with the fan is considerably darkened, as well as her gown and glove. The lower folds of the apron of the pew-opener, and the shadows on the organ, are also strengthened.—PLATE III. *Second state.* The Tomb-stone upon which the Boys are playing is crossed upon the inscription. The cap of the Chimney-sweeper is considerably darkened; and the coat of the Beadle is entirely cross-hatched.—PLATE IV. *Second state.* The right cuff of the master is changed from light to dark; and the apron of the porter is darkened all over.—PLATE V. *Second state.* “Broader lines in the faces. The tender lines in the offing are worn out. Lavater has introduced a small outline of this “Print in his Essays on Physiognomy.”—PLATE VI. *First state.* No writing on the sign, the monument, or the cripple’s song. *Second state.* “Goodchild and West” is on the sign, instead of “West and Goodchild,” as in the *third state.* *Fourth state.* That part of the sign on which this impression is, entirely crossed. The division of the first and second house is darkened, and the shadow on the fore-ground is considerably lengthened. The cleaver of the butcher is white instead of black. The shadow on the ground between the dog and the cripple is considerably enlarged and darkened; and the bandage under the Cripple’s chin is made black. The whole of the dress of the Woman receiving the broken meat is cross-hatched. The drum is strengthened in its shadows, and the upper part of the Drummer’s coat is cross-hatched.—PLATE VII. *Second state.* The whole of the coverlid is cross-hatched. Many folds of the sheet are strengthened in their shadows. The hair of the Man is black instead of white: and the sheet under him is made entirely dark. The lower parts of the chimney-piece are darkened.—Plate VIII.

\* See Mr. Carter, in *Gent. Mag.* for 1816, vol. LXXXVI. i. p. 230.

*Second state.* The end of the table-cloth is cross-hatched; and the wig of the Bone-picker made quite black. The pattern of the tessellated floor in the fore-ground is so darkened as to be totally lost.—PLATE IX. *Second state.* The coat and stockings of the Man with the watch in his hand are considerably darkened. The hair of his companion is rendered quite black. “The character of the woman taking the bribe is altered.”—PLATE X. *Second state.* The lower parts of the coat of the idle Apprentice are cross-hatched; and his shoes darkened. The whole of the dress of the man taking the oath is also considerably darkened.—PLATE XI. *Second state.* The shadows in the Parson’s face, Pigeon, &c. are stronger. The lid of the coffin is cross-hatched. The cart’s tail at the back of Tiddy Doll, and the whole of the figure of the Dust-man, are cross-hatched, and the rump of one of the Sheriff’s horses dark instead of light. The foreground under the Child is darkened.—PLATE XII. *First state.* The figure in the corner, crying “A true account of the Ghost of Tho<sup>s</sup>. Idle,” instead of “A full and true account of the Ghost of Tho<sup>s</sup>. Idle, which, &c.” as in the *second state.* *Third state.* “The Coachman’s coat is darker; and a stripe of lace down the arm is obliterated. The figures surrounding the coach are much darker, and their characters hurt by the intersecting lines.” The King’s head on the sign is darkened; and the tapestry under the Prince and Princess is cross-hatched. The tapestry under the Prince’s balcony is wholly darkened. The coat of the Man firing the musket is black instead of white; and the petticoat of the Woman behind the wheel-barrow is wholly cross-hatched, as well as that of the Woman above her, and the coat of the Man next to her.

A set of these plates in their first state sold at Gulston’s sale, 1786, for £3. 15s. At Yates’s sale, 1827, £3. 14s.; in second state, £1. 3s.

There is an enlarged Print of the Citizen in the tie-wig, in plate VIII. by Bartolozzi.

Copies of the 12 plates by Riepenhausen, 11 in. by 6.

A cheap set of these plates, tolerably well executed, was "printed for John Bowles, 111, Cornhill,"  $10\frac{1}{2}$  inches by  $6\frac{1}{2}$ .

Mr. T. Cook has, in his "Hogarth Restored," copied the *Second state* of these plates; but nothing can be more unlike the *manner* of Hogarth's engraving than these copies.

"Arms of the Foundling Hospital;" printed at top of the Indenture.

A fine proof sold at Gulston's sale, 1825, for £1. 11s. 6d.

The same, in a smaller size, for "Psalms, Hymns, and Anthems;" and also for an "Account of the Institution of the Hospital."

[N.] Of the original pen and ink drawing of the "Arms of the Foundling Hospital," there is a modern copy, published in 1781 by Rd. Livesay.

1748.

[B. & N.] "A view of Mr. Ranby's House at Chiswick. Etched by Hogarth, and published for Jane Hogarth 1781."

[B. & N.] "Hymen and Cupid." Engraved as a ticket for the Masque of Alfred, performed at Cliveden House before the Prince and Princess of Wales, on the Princess Augusta's birth-day. Afterwards intended as a receipt for "Sigismunda."

"Jacobite's Journal." A head-piece to that paper. Engraved in wood.

[N.] A copy in aquatinta, "Rd. Livesay fecit," was published in 1781.

1749.

[B., N., & M.] "The Gate of Calais." Engraved by C.

Mosley. The friar, Mr. Pine, who sat for the purpose.\*

"This was recommended to national prejudice by the tempting name, but it cannot be considered as one of his happy works. The scene is laid at the gate of Calais. A French cook appears staggering under an immense piece of roasted beef; a well-fed monk stays him to gaze on it, and seems anxious to bless and cut—and a half-starved meagre community of soldiers surround the reeking wonder with looks ludicrously wistful. Hogarth is busily sketching the scene, and the hand of a Frenchman is laid on his shoulder, denoting his arrest." CUNNINGHAM.

VARIATIONS.—*Second state.* The whole of the shadow in the foreground is considerably darkened.

A copy by Riepenhausen, 11 in. by 6.

"Portrait of John Palmer, Esq. W. Hogarth pinx. B. Baron sculp." under a view of Ecton Church, Northamptonshire.

#### PORTRAITS OF HOGARTH.

"Hogarth's portraits of Himself are all very clever, and all very like. In one he is accompanied by a bull-dog of the true English breed; and in another he is seated in his study, with his pencil ready, and his eye fixed and intent on a figure which he is sketching on the canvass. He has a short, good-humoured face, full of health, observation, and sagacity. He treated his own physiognomy as he treated his friends',—seized the character strongly, and left grace and elegance to those who were unable to cope with mind and spirit. On the palette which belongs to the first-named of these two portraits there is drawn a waving line, with the words, "Line of Beauty"—a hieroglyphic of which no one could at first divine the meaning. The mystery was afterwards solved in his "Analysis of Beauty," a volume which gained Hogarth few friends and many enemies." CUNNINGHAM.

\* See Hogarth's remark in this Plate, p. 62.

“Gulielmus Hogarth 1749.” Head of Hogarth, in a Cap, with a Pug Dog and a Palette, with the line of Beauty, &c. Hogarth erased his own Portrait from this plate in 1763, and in its place inserted “The Bruiser, C. Churchill.”

A copy of this Print, the head touched upon by Hogarth, and the name, &c. written by himself, was sold at S. Ireland's sale, 1797, for £6. ; and a curious proof of the altered state of this Plate to the head of the Bear, unfinished, and touched upon with a pencil by Hogarth, was sold, at the same sale, for £3. 3s. At Baker's sale, 1825, a proof, without any letters or inscription, and with the Line of Beauty on the pallet, probably unique, sold for £25. 4s.

The same, engraved by T. Chambers, for Walpole's *Anecdotes of Painting*.

The same Portrait in mezzotinto, by C. Spooner, 1749.

Sold in Baker's sale, with “Hogarth painting Comedy.” *third state*, for £1. 7s.

[B.] The same engraved in 1795, by Benjamin Smith, “from the original picture in the collection of John and Josiah Boydell,” and published by Mess. Boydell: in this, the three books are lettered *Shakespeare, Swift, Milton's Paradise Lost*; and the Palette is inscribed, “THE LINE of BEAUTY and GRACE. W. H. 1745.”

The same, copied from Hogarth's Plate, was well engraved in 1801, by T. Cook, in his “Hogarth Restored.”

The same, engraved in 4to size by T. Cook, and published in vol. I. of Nichols's *Hogarth*.

The same, engraved by B. P. Gibbon, in vol. IV. of Major's edition of Walpole's “*Anecdotes of Painting*.”

The same, engraved by W. Edwards 1829, for the "Family Library."

A copy of the same, in an 8vo size, "etched by I. Mills, 1808," was published by Hogg, in the "Wonderful Magazine."

A small copy of the same reversed, is engraved by J. Barlow in Title-page of vol. I. of Mr. John Ireland's "Hogarth Illustrated," 1791; and a bad imitation of the same in vol. I. of Clerk's edition of "Hogarth's Works," 1810.

A small oval Portrait, copied from the above, well engraved by Audinet, was published by Harrison and Co. May 1, 1794, with a leaf of account of Hogarth.

"Hogarth painting the Comic Muse," 1758.

VARIATIONS.—*First state*. "W. Hogarth, Serjeant-painter to His Majesty. Engraved by W. Hogarth." *Second state*. "The ace engraved by W. Hogarth." *Third state*. "The face engraved by W. Hogarth" omitted. *Fourth state*. "Serjeant-painter," &c. scratched over with the graver. *Present state*. "Face retouched." Comedy has also the face and mask marked with black, and on the pillar is written, "Comedy 1764." The inscription only, "W. Hogarth 1764."

Plate, in *first state*, sold at Baker's sale for £3. 3s.: in *second state*, sold in Gulston's sale for £2. 4s.; and in *fourth state*, for £1. 1s.

A Head, in an 8vo size, copied from his Portrait as painting the Comic Muse, was engraved by Edner, a German Artist, 1782, and prefixed to Mr. Crayen's Translation of Nichols's "Anecdotes of Hogarth," published at Leipzig, 1783. See Nichols, 4to, vol. I. p. 439.

Head copied from the same print, in a dotted style, engraved for Mr. Jeffrey, Pall Mall. "William Hogarth, Esq ob. Oct. 26, 1764."

A small Portrait, similar to the likeness of him in the "Gate of Calais," in the act of drawing, for Watch-papers, published by R. Sayer, opposite Fetter Lane, Sept. 29, 1749.

A small Portrait of Hogarth, copied from the plate of the "Gate of Calais," at the top of a superb Shop-bill; unfortunately the impression, in the possession of the late Mr. Packer, and now in the British Museum, is without the address. Qu. if not some Printseller's shop-bill?

A Portrait copied from that in the "Gate of Calais," prefixed to "A Dissertation on Mr. Hogarth's six Prints lately published, *viz.* Gin Lane, Beer Street, and the Four Stages of Cruelty, 1781."

Portrait of Hogarth, an oval mezzotinto, from an original portrait begun by Wheltdon and finished by himself, late in the possession of the Rev. Mr. Townley. Engraved by Charles Townley 1781. *Second state.* "Hogarth's name, and Charles Townley fecit," in letters considerably larger, and "price 5s." in the corner omitted.

Portrait engraved, it is believed, for the Universal Magazine.

Head of Hogarth, "From an original picture painted by himself, in the possession of Samuel Ireland." Etched by Samuel Ireland, 1786. This Portrait was prefixed to vol. I. of Mr. Samuel Ireland's "Graphic Illustrations," and also to the Auction Catalogue of Mr. S. Ireland's Prints, &c. sold by Mr. Christie in 1797.

Portrait of "Hogarth, from a bust by Roubiliac,"\* was engraved by Philips in the dotted style, for Mr. Samuel Ireland's second volume of "Graphic Illustrations" Underneath the Portrait, is Hogarth's favourite dog *Trump*, from a model by the same Artist.

[N.] "Hogarth from a bust by Roubiliac, in the possession of George Baker, esq." was engraved in 1809, by T. Cook, and prefixed to vol. II. of Nichols's Hogarth.

"William Hogarth, esq. from an original drawing by T. Worlidge,," "T. Priscott sculp." published in 1816, and prefixed to vol. III. of Nichols's Hogarth.

"Woodcut of Hogarth, with a pipe," from a painting by himself, in vol. IV. of Major's edition of Walpole's "Anecdotes of Painting." "J. Branston sculp."

[N.] "Profiles of Garrick and Hogarth."

"The intimate friendship which existed between our Artist and Mr. Garrick are universally known; nor was that friendship interrupted till the death of Hogarth. I have introduced, as a memorial of that friendship, a shade from the life of these illustrious friends, which were universally allowed to be excellent likenesses."

SAMUEL IRELAND.

The Plate is given as a Frontispiece to this Volume. On the same plate is a copy of Hogarth's autograph.

\* This terra-cotta Bust was bought at Mrs. Hogarth's sale, in 1790, for £7. 7s. by Mr. S. Ireland; at whose sale it was bought by Mr. N. Smith, for £1. 5s. At Mr. Smith's sale the Bust was purchased by the late George Baker, esq. for 6*l.* 6*s.* and was afterwards in the possession of his brother, Richard Baker, esq.

1750.

[B, N., & M.] "The March to Finchley," engraved by Luke Sullivan.

"The March of the Guards to Finchley is steeped in humour, and strewn over with delightful absurdities. The approach of Prince Charles, in the fatal Forty-five, is supposed by Hogarth to summon the heroes of London to the field; and the very nature of the important contest is expressed in the central group of the composition, where a grenadier stands, a ludicrous picture of indecision, between his Catholic and Protestant doxies. The scene is laid in Tottenham Court Road. In the distance, the more orderly and obedient portion of the soldiery are seen marching northward; but, if discipline conducts the front, confusion brings up the rear. A baggage waggon moves lumbering along in the middle of the way, with its burthen of women, babies, knapsacks, and camp kettles—and around it is poured a reeling and disorderly torrent of soldiers, inflamed or stupefied with liquor, and stunned and distracted by the clamour of wives, children, and concubines. There is such staggering and swaggering—such carousing and caressing—such neglect of all discipline—and obedience to nothing save the caprice of the moment—as probably never was witnessed; and yet all is natural, consistent, characteristic." CUNNINGHAM.

CHARACTERS.—The gentleman encouraging the boxers is Lord Albemarle Bertie. A little Fellow with clenched fists looking eagerly on, Jockey James, a frequent attendant on boxing matches. The pieman, grenadier, chimney sweeper and fifer, said to be portraits. The latter was noticed by the Duke of Cumberland, and was promoted to a pair of colours. The principal fat female at the King's Head, Mother Douglas, of the Piazza.

VARIATIONS.—Mr. Packer was informed by Mr. Livesay, that there were eight copies taken of the *etching* of this plate; he possessed one copy, bought of Mr. Vincent, which passed with his

collection to the British Museum. Mrs. Hogarth had a second, the Earl of Exeter and Lord Sandwich had two of the others. In this etching, the woman to whom an officer presents a letter on a pike has her face to the front, instead of being turned aside, as she appears in the finished impression. In the *first finished state*, Prusia is spelt with one *s*. The date 30th December, 1750; [in Yates's sale 1827 £2.] but the 30th being a Sunday, it was altered to the 31st., as it appears in the *second state*. The one *s* in Prusia still remained. [In Yates's sale 1827, £2. 3s.] In the *third state*, Prussia is spelt correctly, with two *ss*. The bunch of Grapes at the Adam and Eve is enlarged. *Fourth state*. "Retouched and improved by Wm. Hogarth, and republished June 12th, 1761."

An Etching of this plate sold at Gulston's sale, 1786, for £5. 5s.; in S. Ireland's sale, 1797, for £4. 18s.; and a finished proof for £5. 10s. At Baker's sale, 1825, a finished print, with "*Painted and Published by William Hogarth, Dec. 30,*" produced £36. 15s.; and another copy (also the Sunday Plate) £14. 3s. 6d.

An early good copy, "Invented and Painted by Wm. Hogarth," about 13 in. by 9, is in the British Museum.

Mr. T. Cook's copy of this plate, in his "Hogarth Restored," is well executed.

A copy by Riepenhausen, 11 in. by 6.

1751.

[B., M., & N.] "Beer Street."\*

CHARACTERS REPRESENTED.—The painter said to be a burlesque representation of John Stephen Liotard.

VARIATIONS.—In the *first state*, the Blacksmith is lifting up a Frenchman; in the *second state*, the Frenchman is taken out, and a shoulder of Mutton is held in his hand. There are also two

\* See Hogarth's remarks on this Print, p. 64.

figures added, a Drayman whispering into the ear of a maid-servant, dangling a key of the street-door on her finger. A suttle is placed behind the painter and his sign.

Plate in *first state* sold at Gulston's sale, 1786, for £1. 7s.

"Beer Street and Gin Lane," (the former in *first state*) sold at Baker's sale for £2. 10s.

Mr. T. Cook, in his "Hogarth Restored," has copied the *first state* of this Plate.

A copy by Riepenhausen, 11 in. by 6.

[B., M., & N.] "Gin Lane."\*

VARIATIONS.—A curious unfinished proof, with that part of the shed of Kilman the distiller, immediately under the first tier of barrels, blank, and with many other variations, particularly on the Woman's leg, and in different parts of the back-ground, unique, sold in Baker's sale for £15. 15s. In the *second finished state*, the face of the child falling over the bar is much older, and considerably darkened. The Marquis of Exeter, Mr. John Ireland observes, "has an impression with numerous, though trifling alterations."

A copy by Riepenhausen, 11 in. by 6.

[B., & N.] "The Four Stages of Cruelty."†

"The Four Stages of Cruelty was his next work—and I wish it never had been painted. There is indeed great skill in the grouping, and profound knowledge of character; but the whole effect is gross, brutal, and revolting. A savage boy grows into a savage man, and concludes a career of cruelty and outrage by an atrocious murder, for which he is hanged and dissected." CUNNINGHAM.

CHARACTERS REPRESENTED.—Pl. 1. The generous youth, a portrait of George the Third, when a boy.—Pl. 4. The President is Mr. Frieake, the master of Nourse, to whom Mr. Potts was a pupil.

\* See Hogarth's remarks on this Print, p. 64.

† See Hogarth's remarks on this Print, p. 64.

PLATE I.—“The hero of this tragic tale is Tom Nero: by a badge upon his arm we know him to be one of the boys of St. Giles’s charity school.—The horrible business in which he is engaged, was, I hope and believe, never realized in this or any other country. The thought is taken from Callot’s *Temptation of St. Anthony*. A youth of superior rank, shocked at such cruelty, offers his tart to redeem the dog from torture.—This Hogarth intended for the portrait of an illustrious personage, then about thirteen years of age; the compliment was rather coarse, but well intended. A lad chalking on a wall the suspended figure inscribed Tom Nero, prepares us for the future fate of this young tyrant, and shews by anticipation the reward of cruelty. Throwing at cocks might possibly have its origin in what some of our sagacious politicians call a natural enmity to France; which is thus humanely exercised against the allegorical symbol of that nation. A boy tying a bone to the tail of his dog, while the kind-hearted animal licks his hand, must have a most diabolical disposition. Two little imps are burning out the eyes of a bird with a knitting-needle. A group of embryotic Domitians who have tied two cats to the extremities of a rope, and hung it over a lamp-iron, to see how delightfully they will tear each other, are marked with grim delight. The link-boy is absolutely a Lilliputian fiend. The fellow encouraging a dog to worry a cat, and two animals of the same species, thrown out of a garret window, with bladders fastened to them, completes this mortifying prospect of youthful depravity.”——PLATE II. “Tom Nero is now a hackney-coachman, and displaying his disposition in his conduct to a horse. Worn out by ill usage, and exhausted by fatigue, the poor animal has fallen down, upset the carriage, and broken his leg. The scene is laid at Thavies-Inn Gate: \* four brethren of the brawling bar, who have joined to pay three-pence each for a ride to Westminster-hall, are in consequence of the accident overturned, and exhibited at the moment of creeping out of the carriage. These

\* “By a strange and inapplicable mistake, this has sometimes been written Thieves-Inn. It was at that time the longest shilling fare from the great fountain of law in Westminster.” J. IRELAND.



FIRST STAGE OF CRUELTY.



SECOND STAGE OF CRUELTY.



ludicrous periwig-pated personages were probably intended as portraits of advocates eminent in their day; their names I am not able to record. A man taking the number of the coach is marked with traits of benevolence, which separate him from the savage ferocity of Nero, or the guilty terror of these affrighted lawyers. As a further exemplification of extreme barbarity, a drover is beating an expiring lamb with a large club. The wheels of a dray pass over an unfortunate boy, while the drayman, regardless of consequences, sleeps on the shafts. In the background is a poor overladen ass: the master, presuming on the strength of this patient and ill-treated animal, has mounted upon his back, and taken a loaded porter behind him. An over-driven bull, followed by a crowd of heroic spirits, has tossed a boy. Two bills pasted on the wall, advertise cock-fighting and Broughton's amphitheatre for boxing, as further specimens of national civilization."—

PLATE III. "The hero of this print began by torturing a helpless dog, he then beat out the eye of an unoffending horse, and now, under the influence of that malignant rancorous spirit, which by indulgence is become natural, he commits murder—most foul and aggravated murder!—for this poor deluded girl is pregnant, by the wretch who deprives her of life. He tempts her to quit a happy situation, to plunder an indulgent mistress, and meet him with the produce of her robbery. Blinded by affection, she keeps the fatal appointment, and comes loaded with plate. This remorseless villain, having previously determined to destroy her, and by that means cancel his promise of marriage, free himself from an expected incumbrance, and silence one whom compunction might at a future day induce to confess the crime, and lead to his detection, puts her to death! This atrocious act must have been perpetrated with most savage barbarity, for the head is nearly severed, and the wrist cut almost through.—Her cries are heard by the servants of a neighbouring house, who run to her assistance.—'Tis too late—The horrid deed is done! The ethereal spirit is forced from its earthly mansion,

‘Unhousell’d, unappointed, unaneal’d!’

but the murderer, appalled by conscious guilt, and rendered motionless by terror, cannot fly. He is seized without resistance, and consigned to that punishment which so aggravated a violation of the laws of nature and his country demand. The glimpses of the moon, the screech-owl and bat hovering in the air, the mangled corse, and above all, the murderer's ghastly and guilty countenance, give terrific horror to this awful scene.\* By the pistol in his pocket, and watches on the ground, we have reason to infer that this callous wretch has been committing other depredations in the earlier part of the evening. The time is what has been emphatically called the witching hour!—The iron tongue of midnight has told one! The letter found in his pocket gives a history of the transaction; it appears to be dictated by the warmest affection, and written by the woman he has just murdered, previous to her elopement.

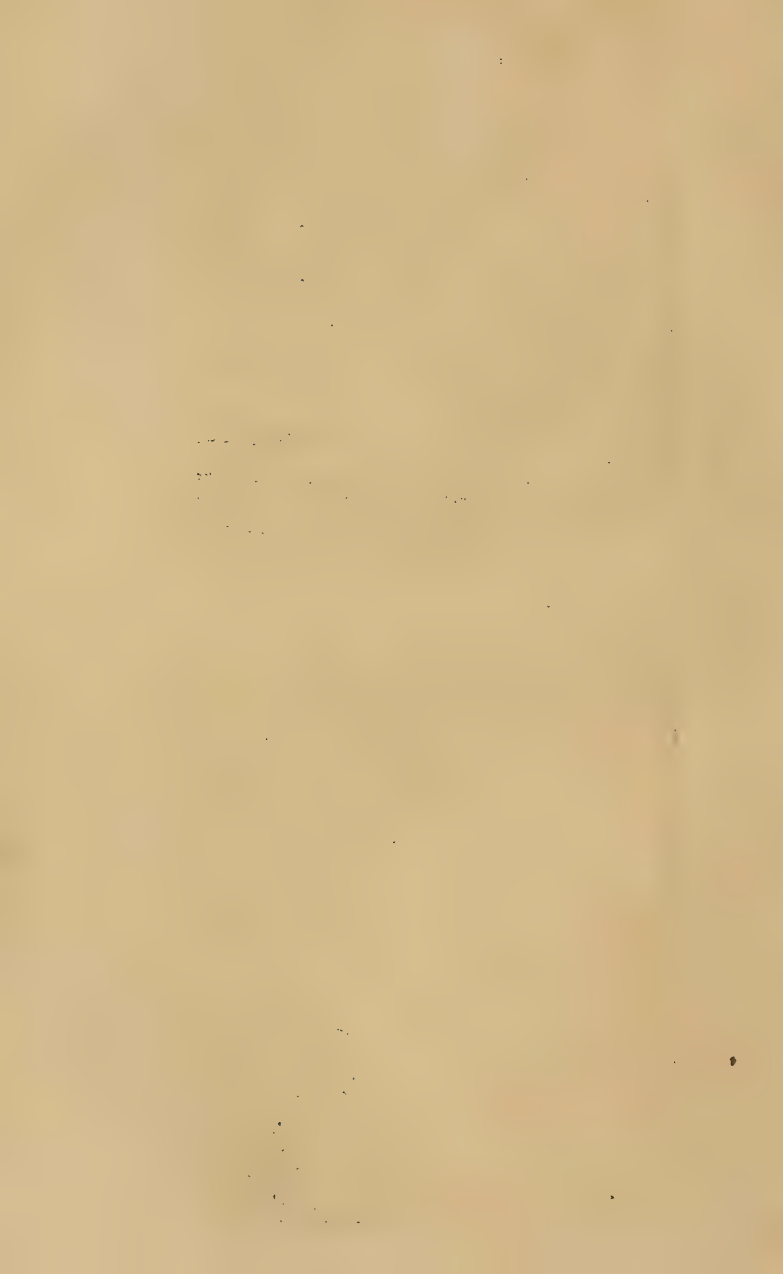
‘DEAR TOMMY,

‘My mistress has been the best of women to me, and my conscience flies in my face as often as I think of wronging her; yet I am resolved to venture body and soul to do as you would have me, so do not fail to meet me as you said you would, for I shall bring along with me all the things I can lay my hands on. So no more at present; but I remain your’s till death. ANN GILL.’

This is the simple effusion of a too credulous heart; whatever would lessen the solemnity of the scene is carefully avoided: neither bad spelling, nor any other ridiculous circumstances that might create laughter, are introduced.”—PLATE IV. “The savage and diabolical progress of cruelty is now ended, and the thread of life severed by the sword of justice. From the place

\* “The scene has been said to be laid in Pancras church-yard: I think it bears more resemblance to that of Marybone. The building in the back-ground may be on the same eminence where now is the Jew’s-harp house [now included in the Regent’s Park. The Jew’s-harp has been pulled down]. This is only conjecture, and such let it be received.” J. IRELAND.





of execution the murderer is brought to Surgeon's-hall, and now represented under the knife of a dissector. This venerable person, as well as his coadjutor, who scoops out the criminal's eye, and a young student scarifying the leg, seem to have just as much feeling as the subject now under their inspection. A frequent contemplation of sanguinary scenes hardens the heart, deadens sensibility, and destroys every tender sensation. Hogarth was most peculiarly accurate in those little markings which identify. The gunpowder initials T. N. on the arm, denote this to be the body of Thomas Nero. The face being impressed with horror has been objected to. It must be acknowledged that this is rather o'er-stepping the modesty of nature ; but Hogarth so rarely deviates from her laws, that a little poetical licence may be forgiven, where it produces humour or heightens character. The skeletons, on each side of the print, are inscribed James Field (an eminent pugilist), and Maclean (a notorious robber). Both of these worthies died by a rope. They are pointing to the physician's crest which is carved on the upper part of the president's chair ; viz. a hand feeling a pulse—taking a guinea would have been more appropriate to the practice. The heads of these two heroes of the halter are turned so as to seem ridiculing the President, “Scoffing his state, and grinning at his pomp.” A fellow depositing the intestines in a pail, and a dog licking the murderer's heart, are disgusting and nauseous objects. The vessel where the skulls and bones bubble-bubble, gives some idea of the infernal cauldron of Hecate.” J. IRELAND.

VARIATIONS.—The first copies were taken off on very thin paper. *Second state.* The shadows are strengthened. These four Plates, and the two preceding, were on common paper, marked “price 1s. ;” on *superior paper*, “1s. 6d.” The stamp by which Hogarth marked the “6d.” was cut by himself on a halfpenny, and was in Mr. John Ireland's possession.

The last Stage of Cruelty, unfinished proof, £5. 15s. 6d. in Baker's sale.

Copies by Riepenhausen, 11 in. by 6.

Of Plates III. and IV. there are wooden cuts, the size of the Original, which were engraved under Hogarth's inspection. "Inv. and Published by Wm. Hogarth, Jan. 1, 1750. J. Bell sculp."

VARIATIONS.—The first of these wooden cuts differs in many circumstances from the engraving. In the former the right hand of the murderer is visible; in the latter it is pinioned behind him. Comparison will detect several other variations in this Plate and its fellow.

[B. & N.] "Paul before Felix."

This print was originally given as a Receipt for Pharoah's Daughter, and the serious Paul before Felix.

"Nothing can surpass it for broad humour. The saint stands and harangues on a three-footed stool, and such is the power of his eloquence, that the Roman more than trembles—witness the gestures of his companions;—a Jew, with flashing eyes and a ready knife, surveys his expected victim, while a little sooty devil, with a malicious eye and white teeth, saws away one of the feet from the Apostle's stool." CUNNINGHAM.

"For the etchings of Rembrant, and a herd of servile imitators, who, without any of his genius, copied his defects, Hogarth had the most sovereign contempt. He considered their productions as unmeaning scratches, as dingy and violent combinations of light and darkness, which would not bear to be tried by the criterion of either nature or art. How far he was right in his opinion is not my inquiry, but certain it is that at the time of this publication, they had the sanction of those who were deemed good judges, and produced most enormous prices. To correct this vitiated taste, and bring men back to reason and common sense, our whimsical artist etched this very grotesque print. The apostle, conformable to the general practice of the Flemish school, is represented as a



PAUL BEFORE FELIX BURLESQUED.



PAUL BEFORE FELIX.



mean and vulgar character. Among the Lilliputians he might have been a giant ; among the Romans he must have been a dwarf. In the true spirit of Dutch allegory, a figure fat enough for a burgomaster, invested with wings 'that clad each *shoulder broad*,' is seated on the floor behind him, as a guardian angel. At this unpropitious moment the guardian angel is asleep, and a little imp of darkness, ever active in mischief, is busily employed with a hand-saw, cutting through the leg of the Apostle's stool, which, falling, must inevitably bring the orator to the ground, where he will probably be seized by the snarling dog, on whose collar is engraved *FELIX*, and who seems to have an eye to the Saint, though his *nose* is evidently pointed at his appalled Master. Seated in a wicker chair, with the Roman eagle over his head, and the *fascies* at his left hand, Felix indeed trembles. On the adjoining seat is the accomplished Drusilla, and her lap-dog. Her olfactory nerves, as well as those of her companion, are violently affected. With a sacrificing knife in his right hand, his left clenched, and a countenance irritated almost to madness, the High Priest appears ready to leap from the bench, and put the Apostle to death, but is prevented by a more prudent senator. The audience are worthy of the judges ; male and female, young and old, are in dress, deportment, and feature, perfectly Dutch. Of the same school is the statue of Justice, with a bandage over one eye, and grasping, in the place of a flaming sword, a butcher's knife. She stands in awful state, laden with bags of gold, the reward of *legal* decisions. At a table beneath the bench are five curious characters. The first, maugre the thundering eloquence of St. Paul, is asleep ; the next, mending a pen ; two adjoining are highly offended with a noxious effluvia, while their bearded associate is grinning and pointing at the cause from which it emanates. Regardless of all other objects, an Hebrew counterpart of Shylock is expanding his hands in astonishment at the unguarded vehemence of the preacher. Not less exasperated is Tertullus, who arrayed in the habit of an English sergeant-at-law, has nothing Roman but his nose. Boiling with rage, and irritated almost to madness, he tears his brief : this, a devil,

who to give him peculiar distinction has three horns, is carefully picking up, and joining the remnants together. The vase and silver plates in a recess, the violent stream of light which dazzles the eyes of the priest *who stands with his back to it*, the boat, bark, and white sail glittering in the wave, and a village and windmill in the distance, are all of Rembrandt's school." J. IRELAND.

CHARACTERS.—The drowsy Angel was intended for Luke Sullivan; and the Advocate for Hugh Campbell. Or perhaps for Dr. King; see "Worlidge's View of Lord Westmoreland's Installation."

VARIATIONS.— *First state*. "Designed and scratched in the true Dutch taste, by Wm. Hogarth." From the Plate in this state, Hogarth is said to have taken off a few reverses. *Second state*. "Designed and etched in the ridiculous manner of Rembrandt, by Wm. Hogarth." In this second state, a little Devil is sawing off the leg of the Apostle's stool. This little figure is engraved in a different style from the rest of the plate, much of which is a sort of aquatint. The *second impression* varies also in the water, in the hills in the distance, and in the clouds; the shadows on the steps, and the upper part of the foliage of the tree.

Mr. T. Cook, in his "Hogarth Restored," has copied the *first state* of this Plate.

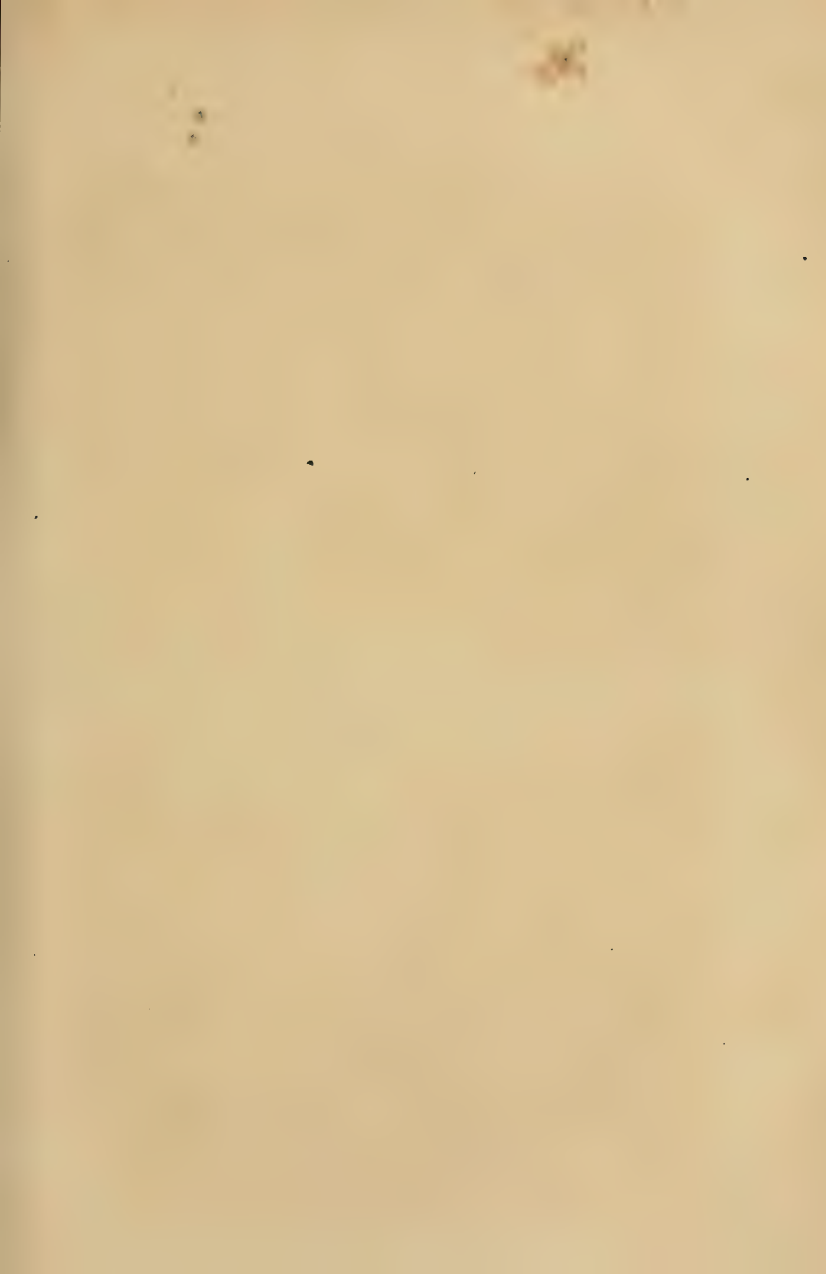
A copy by Riepenhausen.

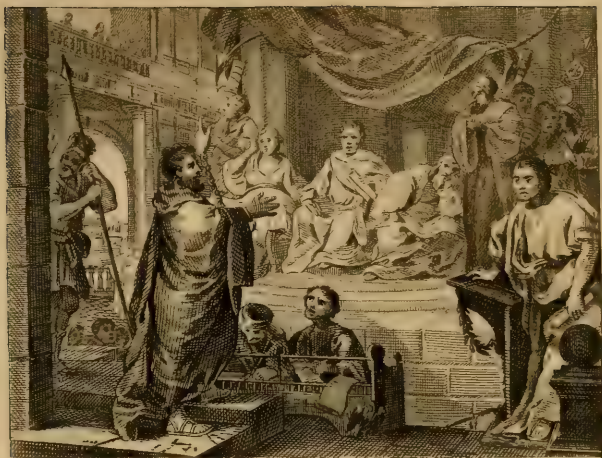
1752.

"Paul before Felix." Engraved by Hogarth.

"This print Mr. Hogarth intended as a serious and sublime representation of the scene which he had so inimitably burlesqued; yet so little are we qualified to judge of our own powers, that he has here produced a print as destitute of elevation and sentiment, as are the works of those masters he so successfully ridiculed."

J. IRELAND.





PAUL BEFORE FELIX.



MOSES BROUGHT TO PHARAOH'S DAUGHTER

VARIATIONS.—*First state.* “And as he reasoned of righteousness, temperance, and judgment to come, Felix trembled. Engraved by W. Hogarth, from his original Painting in Lincoln’s Inn Hall, and published as the Act directs, Feb. 5, 1752.” *Second state.* Dr. Warton’s critique is engraved on the two bottom corners. *Third state.* The critique taken out.

A copy by Riepenhausen.

[N. & B.] The same subject, with fewer figures. Engraved by Luke Sullivan.

“This is engraved from the same design as the former, but the situation of the figures is reversed, and Drusilla omitted, it being thought that St. Paul’s hand was rather improperly placed. It is somewhat superior to the former, but the light is ill distributed, and the characters too individual for the dignity of historical composition.” J. IRELAND.

VARIATIONS.—*First state.* “And as he reasoned of righteousness, temperance, and judgment to come, Felix trembled. From the original Painting in Lincoln’s Inn Hall, painted by Wm. Hogarth. Published Feb. 5, 1752. Engraved by Luke Sullivan.” *Second state.* Dr. Warton’s critique at the two bottom corners. *Third state.* Critique omitted, as well as the engraver’s name, and date of publication.

[B. & N.] “Moses brought to Pharaoh’s Daughter.” Engraved by Wm. Hogarth and Luke Sullivan.

“There is an air of serene and simple dignity about it, which is some relief to the scenes of boisterous humour and moral reproof of his other performances.” CUNNINGHAM.

“To the Foundling Hospital Hogarth was one of the earliest benefactors; and to their Institution presented the picture from which this print is engraved. There is not perhaps in Holy Writ another story so exactly suitable to the avowed purpose of the foundation.

\* \* At the point of time here taken, the child’s mo-

ther, whom the Princess considers as merely its nurse, has brought him to his patroness, and is receiving from the Treasurer the wages of her services. The little foundling naturally clings to his nurse, though invited to leave her by the daughter of a monarch. The eyes of an attendant, and a whispering Ethiopian, convey an oblique suspicion that the child has a nearer affinity to their mistress than she chooses to acknowledge. Be this as it may, certain it is that the boy, who was afterwards so great a Jewish legislature, bears a very strong resemblance to the Egyptian princess. That the artist meant by this family likeness to hint that he was of royal descent, I do not presume to assert. The head of Moses is said to be copied from a youth of the name of Seaton. Considered as a whole, this picture has a more historic air than we often find in the works of Hogarth. The Royal Egyptian is graceful, and in some degree elevated. The attitude and general air very much resemble that of Dalilah, in a picture painted by Vandyke, of Sampson seized by the Philistines, now in the Emperor's gallery at Vienna. The Treasurer is marked with austere dignity, and the Jewess and child, with nature. The scene is superb, and the distant prospect of pyramids, &c. highly picturesque, and appropriate to the country. To exhibit this scene, the artist has placed the groups at such a distance as crowd the corners, and leave the centre unoccupied. As the Greeks are said to have received the rudiments of art from Egypt, the line of beauty on the base of a pillar is properly introduced. A crocodile creeping from under the stately chair, may be intended to mark the neighbourhood of the Nile, but is a poor and forced conceit." J. IRELAND.

VARIATIONS.—*First state.* "And the child grew, and she brought him unto Pharaoh's daughter, and he became her son, and she called his name Moses. From the Original Painting in the Foundling Hospital, engraved by Wm. Hogarth and Luke Sullivan. Published Feb. 5, 1752, according to Act of Parliament. W. Hogarth pinxit." *Second state*, with Dr. Warton's critique engraved at the two bottom corners. *Third state.* The critique taken

out, and publication altered to "Published as the Act directs, Feb. 5, 1752." "W. Hogarth pinxit" omitted.

A proof before any letters, was bought for Mr. Standley, at Baker's sale, 1825, for £15. 4s. 6d.

[B. & N.] "Columbus breaking the Egg." Subscription Ticket to the Analysis.

VARIATIONS.—*First state* (in British Museum). "Received July 7, 1752, of Henry Symonds, esq. five Shillings, being the first payment for a short Tract, in quarto, called the Analysis of Beauty; wherein Forms are considered in a new light, &c." *Second state*. The Receipt cut off, and inscribed, "Designed and etched by Wm. Hogarth, Dec. 1, 1753."

A copy by Riepenhausen, 11 in. by 6.

1753.

[B. & N.] "Analysis of Beauty," two plates.

CHARACTERS.—Plate I. No. 7, Essex the dancing-master. No. 19, Quin as Brutus.

"When Hogarth painted his own portrait he etched upon the palette a winding line, with this motto—"Line of Beauty and Grace." The mystery of the winding line and these words remained unexplained till 1753, when he published "The Analysis of Beauty"—a work very clearly and cleverly written, containing many original and natural notions concerning art, and composed on purpose to establish the principle that the winding or serpentine line is the foundation of all that is fair and beautiful in the works of art as well as the productions of nature. The examples which he cites, and the arguments which he uses, are ingenious if not convincing. \* \* If Hogarth felt annoyed by the petulence of painters and critics, who sought to destroy his reputation, overturn his system, and wound the peace of his family, he must have

been very sensibly gratified by the praise which poured in upon him from foreign parts, and from Englishmen of talent and intelligence. Amongst the latter, Warburton added his testimony to the merits of Hogarth, in the following intrepid words: "I was pleased," says the Bishop, in a letter to the Artist, "that you have determined to give us your original and masterly thoughts on the great principles of your profession. You owe this to your country, for you are both an honour to your profession, and a shame to that worthless crew professing virtù and connoisseurship; to whom all that grovel in the splendid poverty of wealth and taste are the miserable bubbles." It would appear from this that Warburton had seen the Analysis before publication. After this it would be unfair to withhold the praise of Benjamin West—a painter, prudent in speech, and frugal in commendation. "I remember, when I was a lad," says Smith, in his account of Nollekens, "asking the late venerable President West, what he thought of Hogarth's Analysis of Beauty, and his answer was, 'It is a work of the highest value to every one studying the art. Hogarth was a strutting consequential little man, and made himself many enemies by that book; but now that most of them are dead, it is examined by disinterested readers, unbiassed by personal animosities, and will be more and more read, studied, and understood.'" CUNNINGHAM.

VARIATIONS.—PLATE I. *First state.* "ET TU, BRUTE," engraved on the pedestal on which Quin stands. *Second State.* This inscription erased, but on close inspection the marks of some of the letters are visible.—PLATE II. *First state.* The scene in the Wanstead Assembly. A vacant chair under the figure of Henry VIII. The principal Female has scarcely any string to her necklace. The principal Male figure was said, but I believe erroneously, to be intended for the Duke of Kingston.—*Second state.* This Male figure altered to a Portrait of George the Third, but this is also doubted; the position of the right hand, &c. is changed. The ribband to the necklace of the principal Female is lengthened; and

a sleeping figure is put in the vacant chair. *Third state.* The ribband of the necklace is still longer.

At Baker's sale, 1825, Pl. I. of "Analysis of Beauty," in *first state*, with "ET TU BRUTE," with four small sketches, in pen and ink, of ornaments, &c. by Hogarth, one of them "The Crying Boy," No. 17, as engraved on the finished plate, were sold for £16. 16s.—The two plates, in *first state*, sold at Baker's sale, 1825, for £4. 10s.; and at Yates's sale, 1827, £2.

An anonymous Italian Translation of "the Analysis of Beauty," printed at Leghorn in 1761, in small 4to, has the following title: "L' Analisi della Bellezza, scritta col disegno di fissar l'Idee vaghe del Gusto. Tradotta dall' Originale Inglese, di Gulielmo Hogarth," and dedicated "All' illustrissima Signora Diana Molineux, Dama Inglese." In this work are given good copies of the two plates, both engraved by Francisco Violanti. I have myself a copy of this scarce Italian publication. Plate I. is the same size as the Original. Plate II. is the same width as the Original, but not so high by 1 inch. It is a copy of the plate in its *First state*.

In Mr. John Ireland's Third Volume of "Hogarth Illustrated," are five plates, all engraved by Isaac Mills, of subjects from Hogarth's own copy of the Analysis: *viz.* 1. "The Vase," modelled from the figure of a Man; 2. "Hints for a new Capital;" 3. "Round Heads and Square Heads;" 4. Hercules, Henry VIII. and a French Dancing Master;" 5. "Italian Jupiter, Charles I." &c.

[B. & N.] "Frontispiece to Kirby's Perspective," engraved by Luke Sullivan.

[S. I.] "False Perspective Exemplified." "W. Hogarth pinx.; Sam. Ireland sculp." This is a copy of Hogarth's

original sketch in oil, published by S. Ireland in vol. I. of "Graphic Illustrations."

[S.I.] "Satire on False Perspective." Hogarth del.; Le Cœur sc." This is a copy of Hogarth's original drawing. Published by S. Ireland, in vol. II. of "Graphic Illustrations," in 1799.

1754.

[B.] "Crowns, Mitres, &c." Receipt for the Election Entertainment.

VARIATIONS.—*First state.* With an inscription\* expressive of his gratitude to the Legislature, for the Act for the encouragement of the Arts of Designing, Engraving, &c. passed in 1736. *Second state.* Altered to a Subscription Ticket; viz. "Received . . . . 1754, of Mr. . . . . 5s. being the first payment for a Print representing an Election Entertainment, which I promise to deliver when finished, on the receipt of five shillings and sixpence more. Wm. Hogarth." "N. B. The price will be raised when the Subscription is over." *Third state.* Receipt for one guinea, "being the first payment for the four prints." In this, the receipt for 5s. appears to have been covered with paper while the impressions were taken off; and that for a guinea, engraved on another piece of copper, stamped beneath. *Fourth state.* Receipt for 15s. being the first payment "for three Prints, representing the Polling, &c."

At Baker's sale, 1825, the Receipts for the "Election Entertainment" and "March to Finchley," and ditto, with the original receipts and seal of Hogarth, sold for £6. 16s. 6d.

[B., N., & M.] Four Prints of an Election.

"Of those varied scenes of feasting and bribery, canvassing and corruption, sober villainy and tipsy drollery, eating and drinking,

\* See the inscription in Nichols's Hogarth, vol. I. p. 77.

fighting and fooling, it would require a volume to give a full account. In allusion to those periodical contests Voltaire remarked, that the English went mad once every seven years—and these four pictures sustain to a great extent the accuracy of the sarcasm. In other works which the Artist executed he gave us but a portion of Society, a glimpse of public or of domestic life, a satiric exposition of some particular vice or darling folly ; but in these he has shown us the majesty of the people, broad and unfettered, in the full and free exercise of constitutional functions, and the enjoyment of more than royal powers.” CUNNINGHAM.

CHARACTERS IN THIS SERIES.—PLATE I. “ ELECTION ENTERTAINMENT.”\* The candidate, Thomas Potter, Esq. The divine holding his periwig in his hand, Dr. Cosserat. The female playing on the violin, a woman called Fiddling Nan, well known in the neighbourhood of Oxford. The person making a representation of the face of a man round his hand, Sir John Parnell, nephew of the Poet. The Bludgeon man having gin poured on his head ; supposed to be the portrait of an Oxford bruiser, Teague Carter. The label “ Kirton’s best ” alludes to Kirton, a tobacconist in Fleet-street, who injured his constitution and circumstances by his zeal in the Oxfordshire Election of 1754. The effigy said to be intended for the Duke of Newcastle.—Pl. III. “ POLLING.” The man in fetters, Dr Shebbeare. The nobleman with the ribband, the Duke of Newcastle.—Pl. IV. “ THE CHAIRING.” The member, Bubb Doddington, afterwards Lord Melcombe.

VARIATIONS.—PLATE I. ENTERTAINMENT. In describing the variations in these capital performances, I shall borrow the words of Mr. John Ireland. “ *First state.* ‘ Painted and the whole engraved by Wm. Hogarth.’ ‘ Published 24th Feb. 1755,’ and ‘ In-

\* See Hogarth’s own remarks on the “ Election Entertainment,” p. 65.

scribed to the Right Hon. Henry Fox,' &c. Seven cut lemons on a piece of paper, close to the punch tub; four hats in the corner; and '*For our Country*,' on the ribband in the cap of the butcher, which is striped. A salt-seller and a piece of bread near the fork upon the table. *Second state.* The two words 'the whole' in the inscription, scratched over with black lines. The drapery, stockings, &c. on the table before Richard Slim, made much darker: the hand of the fat old woman close to the Candidate, removed from under her apron, and hanging down by her side, by which the shoulder, elbow, &c. is thrown out of drawing: her countenance less clear, and a single tooth, very conspicuous in the first impression, is here removed. Shadow on the top of the wainscot in the left corner effaced. Half a casement near the painting of a landscape, changed to a window-shutter: the king's head, frame, and back-ground behind it, lighter: the salt-cellar and a bit of bread removed from the table: lemons taken out, and the tub, pail, and foreground below them much lighter: the boy's napkin darker. The butcher's cap, in which was '*For our Country*,' has now '*Pro Patria*,' and is not striped; the open-back chair in which he was seated, in the first state, is here filled up to a cushion back. The words '*sure votes*,' and '*doubtful*,' in the Attorney's book are re-engraved; both leaves are shadowed, and the centre line from top to bottom, which in the first state was with the '*sure votes*,' is here transferred to the '*doubtful*;' two *pearly drops* are trickling from the Parson's forehead. Four windows are added to a house seen out of the open casement; a pair of scissars suspended to the Methodist Taylor's apron-string; and the pen, stuck under the wig of the fellow who offers him a bribe, which in the first state was with *the feather* outwards, is now properly altered to the *quill* outwards. There are several other little variations in the shadows, which seem generally intended to bring the print into harmony; and I think have their effect, for it is more still, and in better keeping than in the first state. *Third state.* The cross strokes of the graver on the words 'the whole,' in the inscription, nearly burnished out. One hat added in the corner, and another placed on the bench, near the scabbard and gloves. The face, knot,

&c. of the little girl near the candidate, darkened; and the hair of the fellow smoking him, much shadowed; and rendered less woolly. Character of face of the boy pouring punch altered, and hair made much darker. *Fourth state.* The words 'the whole' again inserted; the *W* is different, and engraving not so good as in the first state; the shadow on the top of the wainscot close to the landscape, again restored. A strong shadow, on the lower part of the round table in the corner, burnished down." The hat of the Woman playing on the violin is entirely dark. "*Fifth*, which is the *present state*; the words 'the whole' again completely effaced by black lines. The masses somewhat stronger, and the shadows on the round table in the corner, especially on the edge, made darker."—PLATE II. CANVASSING FOR VOTES. *Second state.* Some of the upper row of the lion's teeth are removed.—PLATE III. THE POLLING. Mr. John Ireland observes, "In an etching (touched in the shadows by Hogarth) which I have of this plate, the blind voter going up the steps has not any bandage over his eyes. The cockade of the sick figure just before him is not of sufficient length for the words 'true blue,' now inserted, and probably an after-thought. The fellow before him with a pipe in his mouth, in the *print* is without a nose; but in the *etching* has a very long one; while the man to whom this old smoker is presenting tobacco, and who, in the *print*, has so speculative and carbuncled a proboscis, has, in the *etching*, scarcely any nose at all. The book in the pocket of Dr. Shebbeare is so much intersected as not to admit of the inscription, afterwards added, of ('the 6th Letter to the'), without the strokes being burnished out. *Second Impression.* 'Milicia Bill,' awkwardly inscribed on the maimed Voter's skirt, intended to appear as a paper hanging out of his pocket."—PLATE IV. CHAIRING THE MEMBER. *Second state.* The word *INDINTUR* (indenture) on the scroll, hanging out of the Attorney's window, and a shadow on the Sun-dial, are both added. The fire from the gun is also lengthened; the rails of the Church gate are darkened: and the upper sprigs of a tree, which at first were bare, are covered with leaves.

Copies of the four Plates by Riepenhausen, 11 in. by 6.

At Gulston's sale, 1786, the "Entertainment," *first state*, sold for £2. 3s. "The Canvassing," proof for £4. 8s. and "The Polling," a proof, for £3. 9s. At Baker's sale, 1825, the "Entertainment," before any inscription, sold for £31. 10s.; the "Canvassing for Votes," the etching, £4. 14s. 6d.; Ditto, in fine preservation, £7. 17s. 6d.; Ditto, third etching, more worked upon than the preceding, £7. 17s. 6d.; Ditto, finished proof, before the markings on the margin were cleared off, £18. 18s. A set in the finest state, at Yates's sale, 1827, for sold £7. 7s.

1756.

[B. & N.] "France and England," two Plates, "designed and etched by Wm Hogarth,"

"The two pictures called 'France and England,' are inspired by the same sort of feeling as the 'Roast Beef,' and may rank in the same class. They are intensely national, and severely ludicrous. The verses under the prints were by David Garrick." CUNNINGHAM.

VARIATIONS. *First state*. Instead of France and England, *Plate I.* and *Plate II.* are inscribed on the Plates.

Copies of the two Plates, by Riepenhausen, 11 in. by 6.

1758.

[B. & N.] 1. "The Bench," design'd and engraved by W. Hogarth, and published 4th September 1758.

VARIATIONS. *First state*. Exhibits the inside of the Court of Common Pleas, the King's arms at top. Portraits of the four Judges are, Hon. Wm. Noel; Sir John Willes, Lord Chief Justice; Hon. Mr. Justice, afterwards Earl Bathurst; and Sir Edward Clive. Over it is written "CHARACTER;" under it, "Of the different meanings of the words *Character*, *Caricatura*, and "Outré, in Painting and Drawing." This is followed, on a separate piece of copper, by a long explanatory inscription.\* *Second state*. The



THE BENCH.



word CHARACTER is effaced, and the King's arms discarded, and its place supplied by eight caricatured heads. Below the inscription is inserted, "The unfinished group of heads in the upper part of this print was added by the Author in October, 1764, and was intended as a farther illustration of what is here said concerning *character*, *caracatura*, and *outrè*. He worked upon it the day before his death, which happened the 26th of that month." J. IRELAND.

In Baker's sale, 1825, "The Bench," in *first* and *second* states, with curious MS. in Hogarth's hand-writing, referring to his motives for publishing the print, (copied in p. 66.) was bought by Mr. Holford for £6. 12s. 6d.

A copy by Riepenhausen, 11. in. by 6.

1759.

[B., N., & M.,] "The Cockpit, design'd and engrav'd by William Hogarth," and published Nov. 5, 1758.

The Cockpit was on the south side of St James's Park, near to Great Queen Street, and was taken down about twenty years ago.

In Baker's sale, 1825, the "Cockpit," and "Modern Midnight Conversation," sold for £6. 16s. 6d.

CHARACTERS, &c. REPRESENTED.—Lord Albemarle Bertie is the principal figure. The portrait of Nan Rawlins, frequently called Deptford Nan, and Duchess of Deptford.

A copy by Riepenhausen, 11 in. by 6.

[B. & N.] "Frontispiece to Tristram Shandy," vol. II. Engraved by S. Ravenet.

Another copy, by the same Engraver.

\* Printed in Nichols's Hogarth, vol. I. pp. 280—282.

VARIATIONS.—In this a hat and clock are introduced. The faces of his Father and Uncle Toby are inferior to the former Plate. The ends of the rollers of the map are lighter, and the smoke from the pipes is darker.

Frontispiece to vol. IV. "The Christening." "F. Ravenet sculp."

Another copy is engraved by John Ryland.

There are also Dutch copies of *Tristram Shandy*.

1760.

[B.] "Frontispiece to Kirby's *Perspective of Architecture*." "W. Hogarth, 1760. W. Woollett sculp."

A small copy. "C. Grignion sc. 1793."

[S. I.] A copy of Hogarth's original drawing. "S. I. fecit, 1799."

"The *Perspective of Architecture*; in two Parts. A work entirely new; deduced from the Principles of Dr. Brook Taylor, and performed by two rules only, of universal application. Part the first contains the description and use of a new Instrument, called the *Architectonic Sector*. Part the second, a new method of drawing the Five Orders, elegant structures, &c. in perspective. Drawn by command of his present Majesty when Prince of Wales. By Joshua Kirby, designer in perspective to his Majesty;" two volumes folio. Lest any reader should suppose that this idea of forming a new capital out of the star of St. George, the Prince of Wales's Feather, and a regal coronet, was hatched in the mind of Hogarth after he had been appointed Serjeant Painter, the following passage in the *Analysis* will prove that many years before he had conceived the practicability of such an attempt: "I am thoroughly convinced in myself, however it may startle some, that a completely new and harmonious order of Architecture in all its parts might be produced, &c." Again, "Even a capital, composed of the awkward and confined forms of hats and periwigs, as fig. 48, plate I. in a skilful hand might be made to have some beauty." NICHOLS.



FRONTISPIECE TO THE PERSPECTIVE OF ARCHITECTURE.

*Published by Nichols & Son, Dec. 1 1831.*







FRONTISPIECE TO ARTIST'S CATALOGUE.

*Published by Nichols & Son Feb 11 1831*

“Mr. Huggins.” A small circular plate. “W. Hogarth pinx.; Major sculp.” Engraved for a translation of Dante, of which only a specimen was printed.

1761.

“The Lady’s last Stake; or Picquet, or Virtue in Danger.” Painted by Hogarth about 1761 for the Earl of Charlemont. It was engraved by Mr. Cheeseman, and published May 8, 1825, by Hurst, Robinson, and Co. The size 24 in. by 19. A Proof before the Writing is in the British Museum.

[N.] “Frontispiece to the Catalogue of Pictures exhibited at Spring Gardens,” engraved by Grignion.

“Erected in the cleft of a rock, we have here a building intended for a reservoir of water; and by the bust of the King being placed in a niche of an arch, which is lined with a shell, and surmounted by a crown, we must suppose it a royal reservoir. The mouth of a mask of the British lion, is made the water-spout for conveying a stream into a garden-pot, which a figure of Britannia holds in her right hand, and with her spear in the left, is employed in sprinkling three young trees, the trunks of which are entwined together, and inscribed ‘Painting,—Sculpture,—Architecture.’ These promising saplings are planted upon a gentle declivity; Painting is on the highest ground, and Sculpture on the lowest. It is worthy of remark, that the fructifying stream which issues from the watering-pot, falls short of the surface on which is planted the tree inscribed ‘Painting,’ and goes beyond the root of that termed ‘Sculpture;’ so that ‘Architecture,’ which is much the loftiest and most healthy tree, will have the principal benefit of the water. If the tree of Painting is attentively inspected, it will be found stunted in its growth, withered at the top, and blest with only one flourishing branch, which, if viewed with an eye to what the artist has previously written, seems intended for portrait painting. The tree, which is the symbol for Sculpture, appears to

bend and withdraw itself from the reservoir;\* one branch from the centre of the trunk is probably funereal, and intended to intimate sepulchral monuments. The top, being out of sight, is left to the imagination." J. IRELAND.

VARIATIONS.—*First plate.* Without motto. *Second plate.* Motto added :

"Et spes et ratio studiorum in Cæsare tantum." Juv.

Another print from this design, by the same Engraver.

[B.] Copy by T. Cook.

[N.] Tail-piece to the Catalogue.

[B.] Copy by T. Cook.

"As a contrast to Britannia nurturing the trees, that are introduced in the last print, a travelling monkey, in full dress, is in this industriously watering three withered and sapless stems, of what might once have been flowering shrubs; and are inscribed EXOTICKS. These wretched remnants of *things which were*, are carefully placed in labelled flower pots; on the first is written *obit*† 1502; on the second, *obiit* 1600; and on the third *obiit* 1606. Still adhering to the hieroglyphics in his frontispiece, Hogarth introduces these three *dwarfish importations of decayed nature*, to indicate the state of those old and damaged pictures which are venerated merely for their antiquity, and exalted above all modern productions, from the name of a great master, rather than any intrinsic merit. To heighten the ridicule, he has given his monkey a magnifying glass that will draw forth hidden beauties, which to *common optics* are invisible." J. IRELAND.

\* "A great Personage once remarked, that Sculpture was too cold and chilling for this climate." J. IRELAND.

† "This was perhaps a mistake of either the painter or writing engraver; though I think it barely possible that the former might mean to pun on the connoisseurs being bubbled by *dealers in old pictures*, O! BIT." J. IRELAND.



TAIL PIECE TO ARTIST'S CATALOGUE.

*Published by Nichols & Son Feb 22 1832.*







As Statues moulder into Worth P. II.

To Nature and your self appeal,  
 Nor learn of others, what to feel.

ANON:

VARIATIONS.—*First plate*, OBIT. *Second plate*, OBIIT. Motto added :

“Esse quid hoc dicam? vivis quod Fama negatur!” MART.

[B. & N.] “Time smoking a Picture.” Subscription Ticket to Sigismunda.

“This animated satire was etched as a receipt ticket for a print of Sigismunda. It represents Time, seated upon a mutilated statue, and smoking a landscape, through which he has driven his scythe, to give proof of its antiquity,—not only by sober, sombre tints, but by an injured canvas. Beneath the easel on which it is fixed, the artist has placed a capacious jar, on which is written VARNISH,—to bring out the beauties of this inestimable assemblage of straight lines. The frame is dignified with a Greek motto.

*Crates*,—Ὁ γὰρ χρόνος μ' ἔκαμψε, τέκτων μὲν σοφὸς,  
“Ἀπαντα δ' ἐργαζόμενος ἀσθενέστερα.

See *Spectator*, vol. II. p. 83.

This, though not engraved with precise accuracy, is sufficiently descriptive of the figure.—‘Time has bent me double; and Time, though I confess he is a great artist, weakens all he touches.

\* \* Whether Mr. Walpole's remarks are right or wrong, Hogarth has admirably illustrated his own doctrine, and added to his burlesque, by introducing the fragments of a statue, below which is written,—

‘As statues moulder into worth. P. W.’

By part of this print being in mezzotinto, and the remainder etched, it has a singularly striking and spirited appearance.”

J. IRELAND.

VARIATIONS.—In the British Museum is an impression, without “Crates” in the inscription.

Copy by Riepenhausen, 11 in. by 6.

[B.] “The five Orders of Periwigs,\* as they were worn the late Coronation, measured architectonically.”

“Advertisement (inserted under the print). ‘In about seventeen years† will be completed, in six volumes folio, price fifteen guineas, The exact measurements of the Periwigs of the Ancients; taken from the Statues, Bustos, and Basso Relievos of Athens, Palmira, Balbec, and Rome; by Modesto, Periwig-meter, from Lagado. N.B. None will be sold but to Subscribers. Published as the Act directs, Oct. 15, 1761, by W. Hogarth.’—Previous to this print being published, Mr. Stuart, generally denominated Athenian Stuart, advertised that he intended to publish by subscription a book entitled the Antiquities of Athens, measured and delineated by himself and Nicholas Revett, painters and architects. The first volume of this excellent work was published in 1762; it received, and we may add it deserved, approbation from every man who had taste enough to relish those stupendous monuments of ancient art, which the barbarians who now possess the country either destroy or suffer to moulder into dust. To leave a trace behind, was the object of Stuart’s book; but Hogarth had so long accustomed himself to laugh at the grand gusto of the Grecian school, that I can readily suppose he at length thought any plan which might damp the public ardour for antiquity, would be a correction of national taste. With this view he published the print now under consideration, and if ridicule were a test of truth, it must have effected his purpose. Minute accuracy is the leading feature of Stuart’s book; minute accuracy is the leading point in Hogarth’s satire.—Under the shadowy umbrage of his remarkable wigs he has introduced several remarkable characters. Two profiles in the upper row, under the title Episcopal or Parsonic, are

\* See Hogarth’s remark on this plate, p. 67.

† “This alludes to the time Hogarth thought would elapse before Stuart’s plan would be completed, and the prediction was amply verified, for the second volume of *Athens* was not published until 1789, or 90, though the title page is dated 1787.





said to be intended for Doctor Warburton, late Bishop of Gloucester, and Doctor Samuel Squire, then Bishop of St. David's. The next row is inscribed Old Peerian, or Aldermanic; the first face, in every sense full, is said to be meant for Lord Melcombe, but, considering the class he is placed in, may as well represent some sagacious alderman of the day. At the opposite end of the same line is that remarkable winged periwig worn by Sir Samuel Fludyer, lord mayor of London, at the coronation. A row beneath is made up of the Lexonic, and under it is the Composite, or half natural, and the Queerinthian, or Queue de Renard. Even with them is a barber's block, crowned with a pair of compasses, and marked Athenian measure. This I believe was intended as a caricature of Mr. Stuart, and considered as such is an overcharged resemblance. Above the block is a table of references, and facing it a scale, divided into nodules, or noddles; nasos, or noses; and minutes. To enter fully into the spirit of this whimsical print, the spectator must be acquainted with the terms of architecture.—At the bottom is a portrait of Queen Charlotte, distinguished by the simplicity of her head-dress, and five right honourable ladies, whose different ranks are pointed out by their coronets, and who all wear the triglyph membretta drop, or neck-lock. Those who knew their persons will find no difficulty in ascertaining their respective titles. The bed-chamber ladies in 1761, were Duchess of Ancaster, Duchess of Hamilton, Countess of Effingham, Countess of Northumberland, Viscountess Weymouth, Viscountess Bolingbroke.\* About the centre of the print is the following inscription: 'Least the beauty of these capitals should chiefly depend as usual on the delicacy of the engraving, the author hath etched them with his own hand.' They are etched with spirit, and in spelling—incorrect as can be desired by Mr. Hogarth's greatest enemy." J. IRELAND.

\* A description of this print was published in "The Beauties of all the Magazines," for 1761; part of which is copied by J. Ireland, vol. II. p. 336.

VARIATION.—*Second state.* The second *e* in Advertisement is added on the neck of the Female just over it; intended, according to Mr. John Ireland, for the Duchess of Northumberland.

The plate in its first state in Yates's sale 1827, £2. 9s.

In Yates's sale the following Key to the Five Orders of Periwigs accompanied the impression: "1. Archbishop of Canterbury; 2. Trevor, Bishop of Durham; 3. Hayter, Bishop of London; 4. Keene, Bishop of Chester; 5. Mawson, Bishop of Ely; 6. Lord Melcombe, Bubb Doddington; 7. Ald. Dickenson; 10. Master Montague; 11. Justice Wilmot; 12. Justice Dennison; 13. Lord Mansfield; 14. Lord Pollington; 15. Charles Townshend; 16. Sir Francis Delaval; 17. Lord Fortescue; 18. The Queen; 19. Duchess of Bedford; 21. Duchess of Northumberland; 24. Lady Irvine. The Block is Athenian Stuart, to whom the plate is dedicated."

[B. & N.] Frontispiece to the "Farmer's Return from London." Engraved by J. Basire.

A proof on India Paper is in the British Museum.

"Garrick in the Farmer's Return." "W. Hogarth del. Sam. Ireland fe." This copy of Hogarth's original sketch was published in vol. I. of "Graphic Illustrations."

"Enthusiasm Delineated."

Of this plate in its first state there were only *two* impressions, both in Mr. John Ireland's possession. One of these he disposed of for a considerable sum to the late Duke of Roxburgh. The other was bought at J. Ireland's sale by Mr. G. Baker for £18. 7s. 6d. At Mr. Baker's sale this impression, with a MS. dedication to the Archbishop of





# ENTHUSIASM DELINEATED.

Humbly dedicated to his Grace the Arch Bishop of Canterbury. by  
his Graces most obedient humble Servant *H<sup>rs</sup> Hogarth.*

ADVERTISEMENT.

Canterbury, and references to the different characters, was bought for Mr. Standley for £43.

[B] A copy of the same size by I. Mills, was published by J. Ireland in 1798.

VARIATIONS.—*First state.* Proof without writing, but “Published by J. Ireland, Nov. 12, 1795. *Second state.* The proof impressions of the copy, have the writing under it, in fac-simile of Hogarth’s autograph inscriptions, and the windmill, &c. in the margin. *Third state.* The windmill, &c. erased, and the writing put in neatly by the writing engraver.

Reduced copy by I. Mills.

“*Enthusiasm Delineated,*” contrasted with the print entitled “*A Medley;*” to which Hogarth afterwards altered the plate.

‘Idolatry is not only an accounting and worshipping that for God which is not God, but it is also a worshipping the true God in a way unsuitable to his nature, and particularly by the mediation of images, and corporeal resemblances.’ SOUTH.

“Such was the opinion of Dr. South, and such the opinion of Hogarth when he designed this very extraordinary print, the intention of which is to give a lineal representation of the strange effects resulting from literal and low conceptions of sacred beings, as also of the idolatrous tendency of pictures in churches, and prints in religious books, &c. To exemplify this he has parodied the productions of several eminent masters, whose works, having been generally painted under the direction of cardinals, popes, &c., are chiefly on religious subjects, and by the artists absurdly attempting to represent what are not properly objects of sight, that which they intended to be sublime, is rendered in the highest degree ridiculous. To burlesque the idolatrous symbols with which they have peopled their canvas,—place the popish doctrine of transubstantiation in its true point of view,—unmask hypocrisy, and check the progress of those enthusiastic delusions, which Bishop Lavington properly terms, ‘Religion run mad,’ are the author’s leading objects. To

effect these purposes, he has delineated what we may fairly denominate a powerful Preacher, who from his countenance, and what is hinted at in the scale of vociferation at his left hand, seems treating his congregation with a bull roar. He may be considered as either a Methodistical Papist, or a Popish Methodist, for his shaven crown intimates that he is a Jesuit; and the Harlequin's jacket underneath his gown, denotes the versatility of his religious professions. This Proteus of the pulpit poizes a puppet in each hand; that in the left represents the devil grasping a gridiron; in his right, he holds the triple figure with the triangular emblem, by which Raphael, and some other painters, have profanely presumed to personify the Deity. Exemplifying sacred mysteries by these absurd theorems, is surely open to the severest satire; and to heighten his ridicule, the Artist has, by adding three legs to the triangle, rendered it a complete trivet, and given to his jesuitical and theatrical declaimer (who, as his text intimates, speaks as a fool) a pointed antithesis,—‘If you do not believe in this trivet, you shall broil on that gridiron.’ Dangling on pegs around the pulpit, and to be exhibited as there shall be occasion, are six other puppets, copied from the absurd misrepresentations which some of the old masters have made of Adam and Eve, Peter and Paul, Moses and Aaron. Adam and Eve are a little caricatured, but evidently intended to hint at the dry designs of Albert Durer. Adam, though naked, has the air of a first-rate coxcomb. Eve, encircled with a zone of fig-leaves, has neither grace in her step, nor dignity in her gesture. Peter, displaying his ponderous key, and pulling off Paul's black periwig, is copied from Rembrandt, and to him referred in Hogarth's inscription. Paul, with a beard of Hudibrastic cut and dye, being low of stature, is elevated by high-heeled shoes, and armed with two swords; that in his hand, massy as the weapon wielded by John a Gaunt; the other, which, like the dagger of Hudibras, might serve as its page, tucked to his side. Moses and Aaron, one bearing the tables, and the other an incense pot, are retreating to the other side. The Jewish lawgiver's having made many ordinances concerning food, may be hinted at

by his being crowned with a porridge pot ; the two feet may serve for horns. The bells on the hem of Aaron's garments are sufficiently obvious, and, as saith Master Thomas Goodwin, in his 'Civil and Ecclesiastical Rites'—"By the bells are typed the sound of his doctrine." The nobleman in a pew beneath, unquestionably refers to some real character, but for whom it is meant, I am unable to determine. He may either be a peer, who was at that time very constant in his attendance at the tabernacle, or a wolf who has found his way into the fold, and is prowling among the lambs of the flock. His face presents the index of a mind in which hypocrisy is united with another passion, and is in an eminent degree characteristic. The holy fervour of the female, who, seduced by the tender touches of an earthly lover, lets her celestial model fall to the ground, is equally remarkable. A ragged figure in the same pew, dropping his tears into a bottle, we know, by his rueful countenance, his handcuffs, and the letter T marked on his cheek, to be a repentant thief. A tattered and coal-black proselyte at the foot of the reading-desk, inspired with the epidemical enthusiasm of the place, is embracing the idolatrous image of her adoration, which in colour is similar to herself. As sculptors and painters have thought fit to denominate a child's head, with duck wings, Cherubin ;\* Hogarth, to one of these infantine fancies, has whimsically enough added a pair of duck's feet. The well-fed figure in the desk, may perhaps be meant as an overcharged portrait of Whitfield. The fainting female in the corner of the print, was intended for Mrs. Douglas of the Piazza, who after a most licentious life, became a rigid devotée, and was Sam. Foote's original for Mother Cole. The Jew, with an insect between his nails, has a fine air of head. On the book open before him, is a print of Abram offering up Isaac. The figures in the back-ground it is not necessary to enumerate : they are sighing, weeping, groaning ! the four most obtrusive, convey a severe satire on transubstantiation. A Turk looking through the window, is evidently

\* "What renders this still more curious, is that the word signifies oxen."

laughing at their absurdities, and thanking Mahomet that he has been early initiated in the Koran. A dog, with Whitfield on his collar, seated upon a hassock, and howling in concert with the preacher, is admirably designed. The figure of a pigeon impressed on the Methodist's brain, is intended to intimate that if the Holy Spirit gets into the head, instead of the heart, it will create that confusion of intellect described in the mental thermometer which rises out of it, and which is crowned by a dove on the point of a triangle. Thus did this great Artist express his First Thought, but afterwards erased, or essentially altered every figure, except two, and on the same piece of copper: we find his variations so multifarious as to render it nearly a new print, which he entitled

[B., N., & M.] "Credulity, Superstition, and Fanaticism, a Medley. Designed and engraved by Wm. Hogarth," and published March 15, 1762.

A copy by Riepenhausen.

Reduced copy of the same by I. Mills.

"The preacher and the devil, except in a few shadows added to a handkerchief, are left as in the First State, and these are the only figures that are so left; from them, and the back-ground, it is positively ascertained that the first and second engravings are on the same copper-plate. Raphael's strange symbol of the Deity the Artist has struck out, and in the place of it inserted a witch upon a broomstick; instead of the puppets representing Adam and Eve, Peter and Paul, Moses and Aaron, we have Mrs. Veale's ghost, Julius Cæsar's apparition, and the shade of Sir George Villiers. The nobleman, and lady dropping her deified image, in the pew beneath the pulpit, are discarded, and a pair of vulgar and uninteresting characters put in their room. The handcuffed felon is obliterated, and his place supplied by two figures, one weeping, the other asleep. The ragged woman hugging a model, is altered to the boy of Bilston; and on the hassock, where was the howling dog, is a shoeblack's basket, with Whitfield's Journal, placed upon



# CREDULITY, SUPERSTITION AND FANATICISM,

## A MEDLEY.

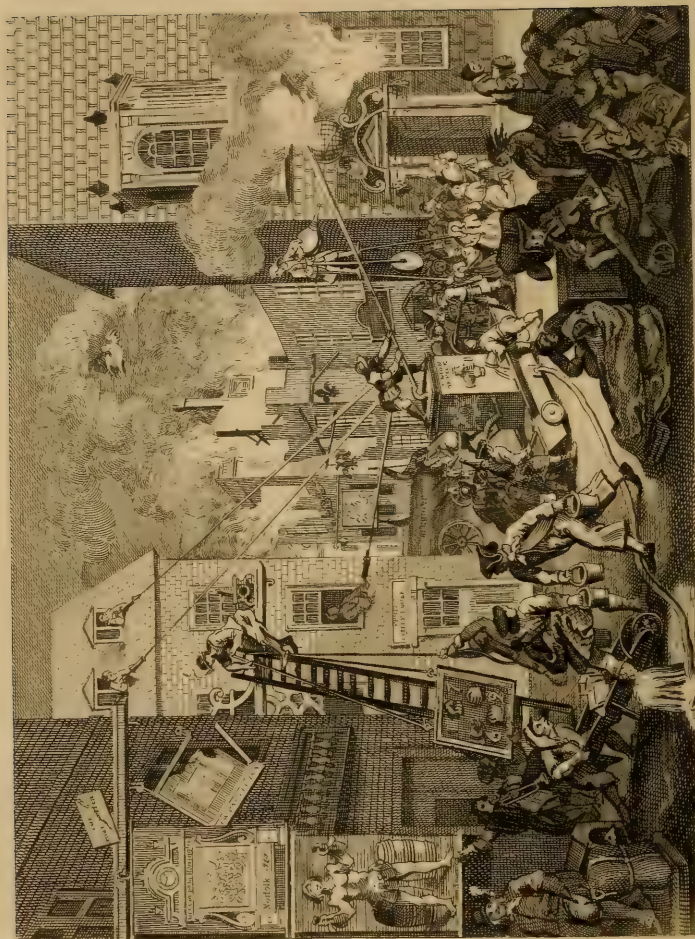
*Believe not every Spirit but try the Spirits whether they are of God because many false Prophets are gone out into the World. 1 John Ch. 4. v. 1.*



King James's Demonology. The characters of cherubin and seraph are changed; and though the duck's wings are left, the legs are lopped off. In the place of the corpulent and consequential clerk, the Artist has inserted a meagre and moon-eyed monster, with wings, that either grow out of his shoulders, or appertain to a foul fiend, planted behind him, and acting as his prompter. Mother Douglas is beaten out of the copper, and in her room Hogarth has introduced Mrs. Tofts and her rabbits, one of the popular impositions of his own day. The smelling bottle applied to recover Mrs. Douglas from fainting, is with Mrs. Tofts very properly changed to a dram glass. The Jew is altered, and altered for the worse: the print of Abram and Isaac, in a book before him, is obliterated, and a knife inscribed 'bloody,' and laid upon an altar, supplies its place. In the characters of the common people of the congregation, there are several variations; the models which some of them held in their arms, are totally changed. The pigeon in the Methodist's brain is discarded; in the place of the inscription in the top division of the thermometer, he has inserted the Cock Lane ghost; and instead of the glory, which in the first thought crowned the whole, we have the Tedworth Drummer; a tale, which, had it not given the subject for Addison's comedy, would have been long since forgotten. On the scale of vociferation, and the chandelier, the names of W——d and Romaine, are only to be found in the present state of the plate; in the scale of the thermometer, there are numerous alterations. In the Medley, the Artist has made an addition, and placed Wesley's sermons, and Glanvil's book on Witches, as supporters to the Methodist's brain; to do this, and introduce the rabbits on the fore-ground, he has brought his work so near the bottom of his plate as not to leave room for a title, which, with the quotation from St. John, "Believe not every spirit," &c. is, in the present state of the plate, engraven on another piece of copper. Many little variations, besides those I have noted, will appear by a comparison of the two designs; one, is worthy of particular attention. In the print of 'Enthusiasm Delineated,' the inscriptions on the thermometer, &c. are evidently from the burin of

Hogarth ; in the print of the Medley, every inscription, even those which in each impression contain the same words, are the work of a writing engraver ; from which I am inclined to believe, that in the first state the Artist never trusted the plate out of his own hands. With respect to the comparative merit of the two prints, I think of the First Thought, what Mr. Walpole, in his *Anecdotes*, asserts of the Second,—that ‘ for useful and deep satire, it is the most sublime of all his works.’ It forms one great whole ; and the skill with which he has appropriated the absurd symbols of painters, and combined the idolatrous emblems of popery with the mummery of modern enthusiasts, presents a trait of his genius hitherto unknown—displays the powers of his mind on subjects new to his pencil, and shews an extent of information, and depth of thought, that is not to be found in any of his other works. In the Medley, the artist has changed his ground, attacked follies of another description, and in the place of Enthusiasm, introduced Credulity, Superstition, and Fanaticism. In his management of them, he has shewn much genius, and by his transition from one object to another, and the many metamorphoses of his characters, displayed a power of assimilating, aptness of appropriating, and versatility of pencil, hardly to be paralleled, and proved that his invention was inexhaustible. With all this, it must be acknowledged, that some of the local credulities which he has there depicted, were of so temporary and trifling a nature, that even now they are hardly recollected by any other circumstance than having been introduced in this print. Ten or twelve figures engraved on the back-ground, are not in the First Thought ; two of them, viz. a crazed convert terrified by a lay preacher, are admirably descriptive ; but as to the residue of this half-price audience, met together to be miserable, they add to the number without much increasing the force, destroy the pyramid, and hurt the general effect—if they are intended to stand on the floor, they are too high ; if on benches, too low. The effect of this print is farther injured by the alteration of the clerk. In the First State, his ample breadth of face, and black periwig, render him a leading character, and give him the rank of





THE TIMES. PLATE I.

Barker scul

1850

principal figure. The thin-visaged, hungry harpy in the Medley, has no importance, neither is there any principal figure in that print. A little cherub Mercury crowned with a postillion's cap, and bearing in his mouth a letter directed to St. Moneytrap, is an after-thought, and only to be found in the Second impression. If I am asked, What were the Artist's inducements for making so many alterations? I can account for it in no other way than by supposing some friend suggested that the satire would be mistaken, and that there might be those who would suppose his arrows were aimed at religion, though every shaft is pointed at the preposterous masquerade habit in which it has been frequently disguised. Considering the time that must have been employed in beating out the old figures, the trouble of polishing the copper, &c.—it seems rather extraordinary that he should not have wholly discarded his plate of the First Thought, and taken another piece of copper for the Second. It is probable that the alterations were made by degrees, and, before the Author was fully satisfied with his design, became much more numerous than he had at first intended." J. IRELAND.

A Plate of "References to the Figures in Enthusiasm Delineated," &c. &c., consisting of the figures on the pulpit at large, copies of the monk as a windmill, the hopper of a mill, &c. was published in John Ireland's third volume.

1762.

[B. & N.] "The Times," Plate I. Designed and engraved by W. Hogarth, and published Sept. 7, 1762.

"Europe on fire; France, Germany, Spain, in flames, which are extending to Great Britain. This desolation continued and assisted by Mr. Pitt, under the figure of Henry VIII. with bellows, increasing the mischief which others are striving to abate. He is mounted on the stilts of the populace. A Cheshire cheese depends from his neck, with £3,000 on it. This alludes to what he had said in Parliament—that he would sooner live on a Cheshire cheese

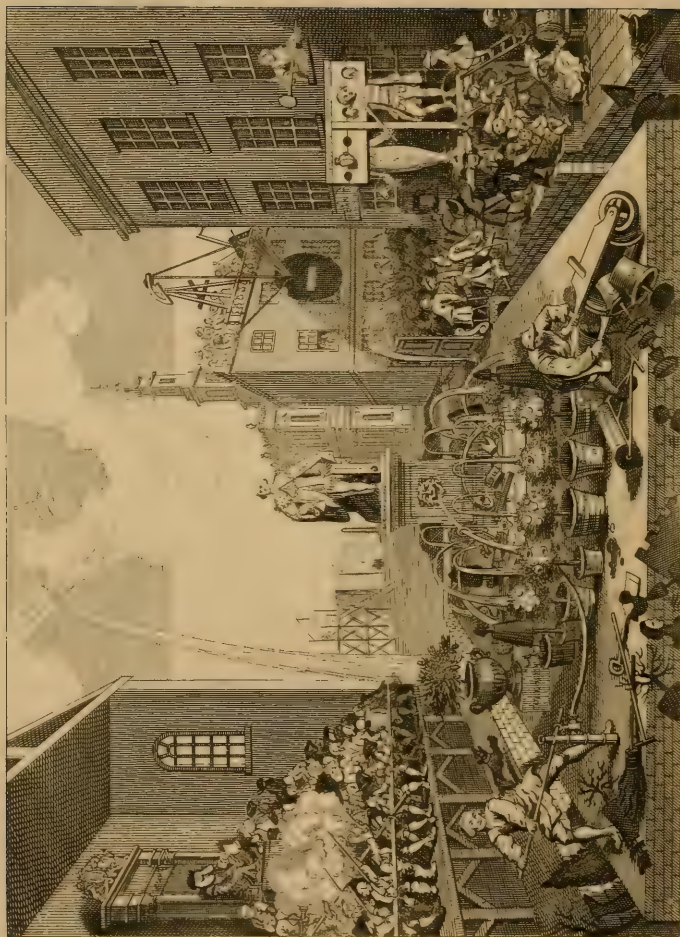
and a shoulder of mutton, than submit to the enemies of Great Britain. Lord Bute, attended by English soldiers, sailors, and Highlanders, manages an engine for extinguishing the flames ; but is impeded by the Duke of Newcastle, with a wheel-barrow full of " Monitors" and " North Britons," for the purpose of feeding the blaze. The respectable body under Mr. Pitt are the Aldermen of London, worshipping the idol they had set up ; whilst the musical King of Prussia, who alone is sure to gain by the war, is amusing himself with a violin amongst his miserable countrywomen. The Picture of the Indian alludes to the advocates for retaining our West Indian conquests, which, it was said, would only increase excess and debauchery. [Or, it has been supposed to be a satire on Alderman Beckford, for whose uncourtly speech to Majesty, Hogarth here represented him as a savage.] The breaking down of the Newcastle Arms, and the drawing up of the patriotic ones, refer to the resignation of that noble Duke, and the appointment of his Successor. The Dutchman smoking his pipe, and a Fox peeping out behind him and waiting the issue ; the Waggon, with the treasures of the Hermione ; the unnecessary marching of the Militia, signified by the Norfolk gig ; the Dove with the olive-branch, and the miseries of war, are all obvious, and perhaps need no explanation."\* NICHOLS and STEEVENS.

VARIATIONS.—PLATE I. *First state*, Henry VIII. is exalted on stilts, and is blowing up the flames. *Second state*. An impression with Henry VIII., but with slight variations, is in the British Museum. In the *third state*, Mr. Pitt, afterwards Earl of Chatham, is introduced in the place of Henry VIII. The front of the Man pulling up the sign, and the drapery of the old Woman with the trunk, are cross-hatched.

[B. & N.] " The Times," Plate II., was engraved soon after Plate I., but withheld from the public till Mrs. Ho-

\* A different and much fuller explanation is given in J. Ireland's *Illustrations of Hogarth*, II. 224—235.





THE TIMES. PLATE II.

the gold

London and

garth's death, when the plate was published by Messrs. Boydell in 1790.

“ On a pedestal in the centre of the Print is a statue of George III., in his coronation robes, inscribed ‘A Ramsay del.’ On the front of the pedestal is the head of a Lion, in bas relief, with a leaden pipe in his mouth. A figure turning a fire plug represents Lord Bute. A baronial escutcheon, keys, stars, coronets, croziers, mitres, and maces, lie close to the pedestal, around which are placed several garden-pots with shrubs. Two Rose-trees, most plentifully sprinkled by streams from the Fountain of Favour, have been originally inscribed, James III.;’ but, ‘James’ being now blotted out, ‘George’ is put above it, and, by a little hyphen beneath the lowest figure, marked as belonging to the lowest line. Three Orange-trees have the initials ‘G. R. ;’ and beneath the letters is inscribed ‘Republican.’ These also receive drops of favour : but a large Laurel, planted in a capacious vase, and inscribed ‘Culloden,’ is watered by the dew of heaven—by a copious shower poured from the urn of Aquarius. Besides these six flourishing plants, there are a number of Yew and Box trees, clipped into *true taste* by a Dutch Gardener. Some of them retain their old situations ; but an active labourer is busily clearing the grounds of all these *antient formalities*. Many of them he has already wheeled out of their places, and thrown into the ditch that surrounds the platform, into which situation he is now tumbling two venerable Box-trees of a most *orderly* and *regular cut* ; each of them having the letters ‘G. R. ;’ expressing, allegorically, the great number of old placemen who resigned on the accession of George the Third. The only person on the platform, except Lord Bute, is his great antagonist Mr. Henry Fox, afterwards Lord Holland, who is employed in removing the garden-pots. A group on the right hand corner is made up principally of Members of the Upper House. In the chair, under the King’s arms, is Sir John Cust, the Speaker. Under him, wiping his forehead, is William Duke of Cumberland ; below whom is Lord Mansfield ; and still lower Lord Temple, offering his snuff-box to the Duke of Newcastle. The Earl of Winchelsea, distinguished by a ribbon, shews

only his back. The figure on his left is supposed to be the Duke of Bedford. The interrogating figure, with a hat on, is Mr. Rigby ; a gentleman remarkably round, Lord Melcombe ; the noble Lord beneath him, the Duke of Devonshire ; and the grave Senator in spectacles, the Earl of Bath. The persons *asleep* are not known. On the other side of the rail among the figures firing at peace, Mr. Pitt with a long gun is easily distinguishable. Below him a *Trimmer*, in the act of desertion. The next figure resembles Henry Bilson Legge ; and the hand with an ear-trumpet is perhaps the Earl of Chesterfield. Two figures distinguished by a muff and a pair of spectacles are not known. The lowest figure resembles the first Lord Holland ; but *he* is exhibited on the platform. On the dog immediately behind Lord Bute is written 'Mercy,' allusive, probably, to 1745. In the opposite group, two personages are placed in the pillory. Over a figure of 'Fanny the Phantom,' dressed in a white sheet, is written 'Conspiracy.' In one hand she holds a small hammer, and in the other a lighted taper, with which she sets fire to a 'North Briton' that is fastened on the breast of 'John Wilkes,' over whose head is written 'Defamation ;' and who is depicted with a most rueful countenance and empty pockets. Among the crowd below are a Highlander ; a Lilliputian chimney-sweeper ; a fellow blowing a cow's horn ; a woman re-tailing gin from a keg marked 'J. W. ;' and a school-boy amusing himself *à la Teniers* with Mr. Wilkes's shoes ; whilst an Abigail is trundling a mop over his head. The group below consists of Sailors and Soldiers. At a window, over which is written 'Dr. Cant'—and 'Man-midwife,' Archbishop Secker is represented, confirming two adults. At the rooms where the Society of Arts, &c. then met, a number of persons, by the help of a crane, are dragging up a large *silver palette*, on which is written 'Premium.' The man instructing the workmen is Dr. Templeman, then Secretary ; and on the first floor is Lord Romney, their president. Behind this is the New Church in the Strand : on the opposite side, a triumphal column ; a structure with the word 'Hospital' in the front ; and a scaffolding with workmen, completing a new building





HENRY FIELDING.

1755-1807.

NO. 11. N. 1. 1. 1. 1. 1.

in which Hogarth anticipated the present *Somerset-house*."

*Abridged from J. IRELAND.*

[N.] "T. Morell, S.T.P. S.S.A. W. Hogarth delin. James Basire sculp."

VARIATIONS.—*First state*. Without "Thesaurus," or "Ætat. 60;" which were added in the *second state*.

There is also a correct copy of this Print, with the same painter's and engraver's names.

In Yates's sale 1827, a fine proof, before the writing, and one common impression, sold for £5. 18s.

[N.] "Henry Fielding, Ætatis 48." "W. Hogarth delin.; James Basire sculp."

"Many strange stories have been told of the manner in which the drawing was made, such as 'the hint being taken from a shade which a lady cut with scissars';—of 'Mr. Garrick having put on a suit of his old friend's clothes, and making up his features, and assuming his attitude for the painter to copy,' &c. &c. These are trifling tales to please children, and echoed from one to another, because the multitude love the marvellous. The simple fact is, that the painter of the 'Distrest Poet,' and the author of 'Tom Jones,' having talents of a similar texture, lived in habits of strict intimacy, and Hogarth being told, after his friend's death, that a portrait was wanted as a frontispiece to his works, sketched this from memory. The drawing was engraved by Mr. Basire, and is said, by those who knew the original, to be a faithful resemblance. This print is copied from a proof I had from Mrs. Lewis, and taken before the ornaments were inserted." J. IRELAND.

VARIATIONS.—*First state*. Without frame or ornaments. *Second state*. With the frame, &c.

1763.

[B., N., & M.] "John Wilkes, Esq. Drawn from the life, and etched in aquafortis by William Hogarth."

“This singular performance originated in a quarrel with that witty libertine, and his associate Churchill the poet: it immediately followed an article, from the pen of Wilkes, in the *North Briton*, which insulted Hogarth as a man and traduced him as an artist. It is so little of a caricature, that Wilkes good-humouredly observes somewhere in his *Correspondence*, “I am growing every day more and more like my portrait by Hogarth.” The terrible scourge of the Satirist fell bitterly upon the personal and moral deformities of the man. Compared with his chastisement the hangman’s whip is but a proverb, and the pillory a post of honour. He might hope oblivion from the infamy of both; but from Hogarth there was no escape. It was little indeed that the Artist had to do, to brand and emblazon him with the vices of his nature—but with how much discrimination that little is done! He took up the correct portrait, which Walpole upbraids him with skulking into a Court of Law to obtain, and in a few touches the man sunk, and the demon of hypocrisy and sensuality sat in his stead. It is a fiend, and yet it is Wilkes still. It is said that when he had finished this remarkable portrait, the former friendship of Wilkes overcame him, and he threw it into the fire, from which it was saved by the interposition of his wife.” CUNNINGHAM.

VARIATIONS.—There are scarcely any variations in this Plate; but in the later impressions the face has been re-touched; which became necessary from the great number of impressions sold. In Mr. Packer’s collection, in the British Museum, is a Print, exhibiting him down to his knees only, the inscription of which is “John Wilkes, Esq. Drawn from the Life, and Etched in Aquafortis. Price 6 pence.”

A copy by Riepenhausen, 11 in. by 6.

“John Wilkes, Esq drawn from the life, &c. Hogarth del. S. I. fe. ;” a copy by Mr. Ireland, from Hogarth’s original sketch; was published in vol. I. of “*Graphic Illustrations*.”

[B., N., & M.] "The Bruiser, C. Churchill (once the Rev. !) in the character of a Russian Hercules, regaling himself after having killed the monster Caricatura, that so severely galled his *virtuous* friend, the heaven-born Wilkes."

VARIATIONS.—This Plate originally contained the author's own portrait (see before, p. 227). *First published state.* Three of the upper knots of the Club are left white (*white lies*), and "The Line of Beauty" inscribed on the palette. *Second state.* The knots shaded, and a political Print introduced on the palette. *Third state.* "N. B." and "Infamous," inscribed on the Club; "Dragon of Wantley" added after "I warrant ye." "Price 1s. 6d." instead of "1s."

In Baker's sale, 1825, "The Bruiser," first impression, with white club, and two variations, one before the caricature on the pallet was finished, was bought by Mr. Molteno for £5. 7s. 6d.; and the same Plate, "in a most uncommon state, back-ground of the oval remaining unfinished, and the lower parts touched by Hogarth himself, the Line of Beauty inscribed on the pallet, with other singular variations," supposed unique, was bought by Mr. Smedley, for Mr. Standley, for £11. 0s. 6d.

[N.] "The Bruiser, and Giants in Guildhall; copied by I. Mills" from Sketches by Hogarth for his Plate of Churchill, or The Bear; were published in 1817, in vol. III. of Nichols's "Hogarth." The head of the Bear is said to have been drawn by Hogarth from one at the Tower.

[N.] "The Weighing House." Frontispiece to Clubbe's "Physiognomy." W. Hogarth delin.; Luké Sullivan sculp.

Another copy, without painter's or engraver's names, which Mr. Ryland told Mr. J. Ireland was engraved by him, and the heads touched by Hogarth.

[B.] A copy by T. Cook in "Hogarth Restored.

A small copy, for an 8vo edition.

"A Witch on a Broomstick." This plate was engraved in 1763, as a Frontispiece to a pamphlet written by Dr. Gregory Sharpe, but never published. It is inscribed "Front-is-piss." This Print sold for £12. 12s. in Baker's sale.

A copy, "Sam. Ireland fec." was published in vol. I. of Graphic Illustrations.

1764.

[B. N. & M.] "The Bathos." "Finis." "Designed and engraved by Wm. Hogarth," and published March 3, 1764.

A copy by Riepenhausen, 11 in. by 6.

1767.

"Satan, Sin, and Death." Milton's Paradise Lost, B. 2. Engraved by C. Townley, and intended to have been published April 16, 1767; but, when a few copies were printed, the plate was destroyed. This Print has sold for £20.

A smaller copy, with some variations. T. Rowlandson fec. aquafortis; Ogbourne sculp. Published by J. Thane, June 1, 1792.

A copy, "S. Ireland sculp." was published in vol. I. of "Graphic Illustrations."

1772.

[B. & N.] "The Good Samaritan." Engraved by Ravenet and Delatre, and published Feb. 24, 1772, by J. Boydell.

A copy,  $3\frac{1}{4}$  in. by  $2\frac{1}{4}$ , engraved by I. Mills, for a "Life of Christ," published by Messrs. Boydell.

[B. & N.] "The Pool of Bethesda." Engraved by Ravenet and Picot, as a companion to the preceding Print.

The female is said to have represented Nell Robinson, a celebrated courtesan.

A small copy of "The Pool of Bethesda" was engraved, in 1748, by Ravenet, as a frontispiece to Stackhouse's Bible.

1775.

[B., N., & M.] "The Politician," a portrait of Mr. Tibson, laceman, in the Strand; etched by J. K. Sherwin, and published by J. Hogarth Oct. 31, 1775.

VARIATION.—Mr. Willett has this print with the hilt of the sword coming through the coat.

A copy by Riepenhausen, 11 in. by 6.

1781.

"Solsull. S. I. fecit." Solsull was a maker of punches for engravers.

[B. & N.] Four Heads from the Cartoons at Hampton Court: an early etching by Hogarth. Published by Mrs. Hogarth, May 14, 1781.

[N.] Portrait of "Gabriel Hunt, a member of Hogarth's Club at the Bedford Arms Tavern. Drawn by him about 1733." "Rd. Livesay fecit."

[N.] Portrait of "Benjamin Read, a member of Hogarth's Club at the Bedford Arms Tavern. Drawn by him about the year 1755." "Rd Livesay fecit."

[N.] "Nine Prints for Hogarth's Tour." Engraved by R. Livesay.

[N.] "Fat Man upset like a Turtle." "Hogarth del. Livesay fecit."

1782.

[B.] "The Staymaker." Etched by Joseph Haynes.

[B.] "Debates on Palmistry." Etched by J. Haynes.

[B. & N.] "Portrait of Henry Fox, Lord Holland." "From an original portrait in oil by Hogarth, in the possession of Mr. Sam<sup>l</sup> Ireland. Etched by Joseph Haynes, pupil to the late Mr. Mortimer."

A proof, before the writing, is in the British Museum.

[B. & N.] "Portrait of James Caulfeild, Earl of Charlemont." "From an original portrait by Hogarth, in the possession of Mr. Sam<sup>l</sup> Ireland. Etched by J. Haynes "

A proof, before the writing, is in the British Museum.

[B.] "Shrimp-Girl." Etched in the dotted style by Bartolozzi.

VARIATIONS.—In the British Museum is an etching of this plate, before the name of either the painter or engraver were introduced. Also without the title "Shrimps!" and the words "Engraved from an Original Sketch in Oil, by Hogarth, in the possession of Mrs. Hogarth." This etching is curious, as it has a prior publication, "Published Dec. 24, 1781, by R. Livesay." The common impression has "Published March 25th, 1782, by Jane Hogarth and R. Livesay, Leicester Fields."—Mr. Livesay lodged at Mrs. Hogarth's house at the time this print was published.

A copy by Riepenhausen, 11 in. by 6.

[N.] "George Taylor the Boxer's Epitaph," a fac-simile of Hogarth's writing, and two sketches intended to be engraved on his monument. "R. Livesay fecit."

[N.] "Hogarth's Crest." Engraved by R. Livesay.

[N.] "Eta Beta Py" A card of invitation; engraved in the title-page to Nichols's octavo "Anecdotes of Hogarth, 1782."

A copy by Riepenhausen.

1785.

"Orator Henley christening a Child." "Hogarth pinx. Jane Ireland sculp."

[S. I.] "A Landscape." "Etched by Sam<sup>l</sup> Ireland, from an original picture in his possession, said to be the only Landscape ever painted by Hogarth."

1786.

Portrait of Miss Rich, daughter of Mr. Rich the comedian. Engraved by Martha Knight, Brompton; and published without a name.

[S. I.] Head of a female Moor. Published April 1, 1786, by W. Dickinson.

[S. I.] Head of Diana. Etched by S. Ireland, from an original portrait in oil, in his possession, by Hogarth. Published April 1, 1786.

"Hogarth's Cottage." Engraved for Mr. Camfield, a surgeon, on a breeches button, the size of a halfcrown. Published by S. Ireland, March 1, 1786.

“ Characters who frequented Button’s Coffee-house about the year 1720.” Four plates, published April 1, 1786, by W. Dickenson. Plate 1. Portrait of Daniel Button, &c.—Plate 2. Portraits of Martin Folkes and Addison.—Plate 3. Dr. Arbuthnot, Count Viviani, &c.—Plate 4. Dr. Garth, Pope, &c.

1790.

“ Sealing the Sepulchre.” From the altar-piece of St. Mary Redcliffe, Bristol. Engraved in a large mezzotinto by Isaac Jenner.

“ The Sepulchre.” From the same altar-piece, with the title of “ The Resurrection of Christ.” Engraved by Isaac Jenner.

“ The Sepulchre.” C. Grignion sculp.

“ The annexed print forms one compartment of the altar-piece to St. Mary Redcliffe church, Bristol, for the painting of which Hogarth received five hundred pounds. The centre division, which is much the largest, represents the Ascension. The rays emanating from the ascending Deity, and beaming through the interstices of the surrounding clouds, are tenderly and brilliantly touched. In the foreground, St. Thomas, on one knee, with his hands clasped together, is eagerly looking up with an expression of wonder and astonishment. On the other side is St. Peter, in a reclining posture. Near the centre St. John, with a group made up of the other Apostles, attentively listening to the two men in white, who appeared on this occasion. The back-ground is, on one side, closed with tremendous rocks; on the other, under the skirts of low hung clouds in the distance, appears part of the magnificent city of Jerusalem, illuminated by a flash of lightning, which, darting from a darkened sky, casts a livid gloom over the whole. The compartment on the right hand represents the rolling of the stone,



H. G. 1832.

C. G. 1832. SC.

THE SEPULCHRE.

Published by Nichols, & Son, Jan. 1. 1832.



and sealing the sepulchre in the presence of the High-priest; the exertion displayed in this, is happily contrasted by the tenderness and elegant softness displayed in the companion picture, here copied, where the Marys approach the empty sepulchre. The angel, speaking, and pointing up to heaven, with an expression which explains itself,—to singular beauty, sweetness, and benevolence, unites great elevation of character, and the native dignity of a superior being. The foregoing remarks, with some little variations, are extracted from an article in the *Critical Review* for June 1756; which being written while the Artist was living, were possibly seen and approved by himself. The writer concludes by remarking, that the purchasing such a picture for their church, does great honour to the opulent City for which it was painted, and is the likeliest means to raise a British school of artists; though it would be a just subject of public regret, if Mr. Hogarth should abandon a branch of painting in which he stands alone, unrivalled, and inimitable, to pursue another in which so many have already excelled. The centre compartment has not been engraved.”

J. IRELAND.

1792.

“Pisces, one of the signs of the Zodiac.” “William Hogarth sculp. circa annum 1730.” These are impressions from nine quadrille fish engraved on by Hogarth. Three others were published in vol. III. of J. Ireland’s *Illustrations*.

1794.

In 1794 the following fourteen Prints appeared in the First Volume of Samuel Ireland’s “*Graphic Illustrations* ;” and are here inserted on his authority.

[N.] A shop-bill for “Wm. Hardy, goldsmith, Ratcliffe Highway.” In the style of Callot. “Unique.”

A Midnight Scene, a shop-bill for "Richard Lee, at the Golden Tobacco Roll, in Panton Street, near Leicester Fields." A similar idea to the "Modern Conversation."

[N.] A Ticket "For the Benefit of Mr. Walker," the Comedian. Scene, "The Beggars' Opera."

Portrait of "Sir James Thornhill." "S. Ireland sculp."

Sketches from pen and ink drawings, "Hearing void of attention," &c.

"Shepherd Boy;" from a sketch in chalk by Hogarth; for the works of Lambert.

"Transubstantiation satirized;" and its companion, "A Madonna and Child, and a Friar's Foot." These two plates form the pictures in the back of the "First Design for the Rake's Progress," noticed in p. 193.

"Oratory Chapel."

[N.] "Jacobite's Journal." A wooden print, copied from a periodical paper published in 1748, by H. Fielding.

Portrait of "Justice Welch." "S. I. sculp."

"Character and Caricatura." "Hogarth fecit 1758. Jane Ireland sc."

Portrait of "Theodore Gardelle." "S. Ireland fecit."

1795.

[B. & N.] "Sigismunda." Engraved by Benj. Smith. Published June 4, 1795.

"A competition with either Guido or Furino, would, to any modern painter, be an enterprise of danger: to Hogarth it was more peculiarly so, from the public justly conceiving that the represen-

tation of elevated distress was not his forte, and his being surrounded by a host of foes, who either dreaded his satire, or envied his genius. The connoisseurs, considering the challenge as too insolent to be forgiven,—before his picture appeared, determined to decry it. The painters rejoiced in his attempting what was likely to end in disgrace; and to satisfy those who had formed their ideas of Sigismunda upon the inspired page of Dryden, was no easy task. The Bard has consecrated the character, and his heroine glitters with a brightness that cannot be transferred to the canvas. \* \* Hogarth's Sigismunda, as Mr. Walpole

poetically expresses it, 'has none of the sober grief, no dignity of suppressed anguish, no involuntary tear, no settled meditation on the fate she meant to meet, no amorous warmth turned holy by despair; in short, all is wanting that should have been there, all is there that such a story would have banished from a mind capable of conceiving such complicated woe: woe so sternly felt, and yet so tenderly.' This glowing picture presents to the mind a being whose contending passions may be felt, but were not delineated even by Corregio. Had his tints been aided by the grace and greatness of Raphael, they must have failed. The author of the 'Mysterious Mother' sought for sublimity, where the Artist strictly copied Nature, which was invariably his archetype, but which the painter, who soars into *fancy's fairy regions*, must in a degree desert. Considered with this reference, though the picture has faults, Mr. Walpole's satire is surely too severe. It is built upon a comparison with works painted in a language of which Hogarth knew not the idiom,—trying him before a tribunal whose authority he did not acknowledge; and from the picture having been in many respects altered after the critic saw it, some of the remarks become unfair. To the frequency of these alterations we may attribute many of the errors: the man who has not confidence in his own knowledge of the leading principles on which his work ought to be built, will not render it perfect by following the advice of his friends. Though Messrs. Wilkes and Churchill dragged his heroine to the altar of politics, and mangled her with

a barbarity that can hardly be paralleled, except in the history of her husband,—the Artist retained his partiality; which seems to have encreased in exact proportion to their abuse. The picture being thus contemplated through the medium of party prejudice, we cannot wonder that all its imperfections were exaggerated. The *painted harlot* of Babylon had not more opprobrious epithets from the *first race* of reformers, than the *painted* Sigismunda of Hogarth from the *last race* of patriots. When a favourite child is chastised by his preceptor, a partial mother redoubles her caresses. Hogarth, estimating this picture by the labour he had bestowed upon it, was certain that the public were prejudiced, and requested, if his wife survived him, she would not sell it for less than five hundred pounds. Mrs. Hogarth acted in conformity to his wishes, but after her death the painting was purchased by Messrs. Boydell, and exhibited in the Shakspeare Gallery. The colouring, though not brilliant, is harmonious and natural: the attitude, drawing, &c. may be generally conceived by the print engraved by Mr. Benjamin Smith. I am much inclined to think, that if some of those who have been most severe in their censures, had consulted their own feelings, instead of depending upon connoisseurs, poor Sigismunda would have been in higher estimation. It has been said that the first sketch was made from Mrs. Hogarth, at the time she was weeping over the corse of her mother." J. IRELAND.

### Correggio's "Sigismunda."

"On the comparative merit of the two pictures of Sigismunda, there have been various opinions. By Hogarth's own narrative (already printed in p. 54) it appears that he never paid so much attention to any preceding production; but in works of imagination success is not always proportionate to labour, and his performance might not be equal to his exertions. Be that as it may, this was the criterion by which he estimated its worth; and by the political disputes in which he was afterwards engaged with Wilkes and Churchill, this estimation was turned against himself.

See page 477



Correggio invent

W. Stedon sculp.

SIGISMUNDA.

Published by Nichols & Son Dec. 1. 1831.



His opponents discovered his parental partiality for Sigismunda, and to wound the Artist in his most vulnerable part, they mangled her without mercy. Mr. Walpole's critique did not appear until after Hogarth's death, but when he gravely states Hogarth's performance to be more ridiculous than any thing the Artist had ever ridiculed, it ceases to be criticism. The best reply to so extravagant an assertion, is the original picture, now in the possession of J. H. Anderdon, esq. which, though not well coloured, and rather French, is marked with mind, and would probably have been better, had it not been so often altered, on the suggestions of different *critical friends*. Mr. Walpole contrasts it with that painted by Correggio (or Furino), on which, at the expense of the poor English artist, he bestows most extravagant and unqualified praise; asserting that it is impossible to 'see the picture, or read Dryden's inimitable tale, and not feel that the same spirit animated both poet and painter.'—Although I cannot view this picture through the medium of Mr. Walpole's overcharged panegyric, yet I own when I saw the picture in the Duke of Newcastle's collection, I thought it sublimely conceived and finely coloured. But that the reader may form his own opinion of the two pictures by comparison, I have annexed a copy of that by Corregio, copied from Mac Ardell's admirable print." J. IRELAND.

On a point in which the professional fame of Hogarth is so deeply concerned, it would be uncandid in the extreme not to refer to his own appeal, already inserted in p. 54. This unfortunate picture made a versifier of Hogarth, which, as few of his poetical effusions exist, may gratify the reader :

*" An Epistle to a Friend, occasioned by my Picture of  
Sigismunda.*

" Sir,

" To your charge the other day,  
About my Picture and my pay;  
In metre I 've a mind to try,  
One word by way of a reply.

“ To risk, I own was most absurd,  
Such labour on a rich man’s word ;  
To lose at least two hundred days,  
Of certain gain, for doubtful praise ;  
Since living Artists ne’er are paid.  
But then you know it was agreed,  
I should be deem’d an Artist dead.  
Like Raphael, Rubens, Guido Rene,  
This promise drew me fairly in ;  
And having laid my pencil by,  
What Painter was more dead than I ?  
But dead as Guido let me be,  
Then judge, my Friend, ’twixt him and me ;  
If merit crowns alike the piece,  
What treason to be like in price ?  
If Merit—aye, if Merit crown ;  
But where ’s the Painter *this* will own ?  
Rather than he will be so civil,  
He ’ll see the Picture at the Devil.  
When a new piece is ventur’d forth,  
’Tis hard to fix upon its worth ;  
Most Critics being at a stand,  
How to esteem a modern hand ;  
If they no copied line can trace,  
No copied colouring, copied grace ;  
It can’t be right, they ’re very sure,  
Thus lisps the travel’d Connoisseur.  
To Nature and Yourself appeal,  
Nor learn of others what to feel.  
“ In Nature has the piece its source ?  
Does it unbidden feeling force ?  
Moves it the heart as much, or more,  
Than Picture ever did before ?  
These are the height of mimic skill,  
The heart to pierce, the fancy fill.

These are the Painter's truest test,  
And these Sir Richard's self confess'd.  
Nay ; 'tis so moving, that the Knight  
Can't bear the figure in his sight ?  
And who would tears so dearly buy,  
As give four hundred pounds to cry ?  
I own, he chose the prudent part,  
Rather to break his word than heart ;  
And yet, methinks, 'tis ticklish dealing,  
With one so delicate—in feeling.  
Some think his honour 's not so nice,  
And only boggles at the price.  
Instructed by those cunning curs,  
The Picture-mending Brocanteurs ;  
Fellows, who 'd vend a Pond for Titian,  
And live by fraud and imposition.  
Be this as 't will, whoe'er refers  
To the fair sex as arbiters,  
A case requiring nice sensation,  
Is sure of a just arbitration :  
To them I delegate my cause,  
Who fairly judge by Nature's laws ;  
Should then my canvas so be spread,  
That their unbiass'd minds are led  
To sympathize in the distress  
I meant my Picture should express,  
I 'm amply paid ; and need not trust  
To Time's full price-enhancing dust :  
Its value fix when I 'm in earth,  
As statues moulder into worth.  
When other Connoisseurs may rise,  
Honest as ours, and full as wise,  
To pay my works their due arrears,  
When I 've been dead an hundred years."

A small copy. "J. Barlow sculp."

An etching of the same, by James Basire, begun under Hogarth's direction, but never completed.

A small copy of the same, by T. Cook.

A mezzotinto by Dumbarton, was engraved from the original sketch of Sigismunda.

1797.

[B.] Two whole-length Portraits of Quin and Garrick, from a drawing in possession of Mr. Stevenson, of Norwich.

[N. & S. I.] "Lavinia Fenton, Duchess of Bolton." "C. Apostool sculp." Published by S. Ireland.

1798.

"Variety;" a serpentine candlestick, in title-page of John Ireland's Third Volume of "Illustrations of Hogarth."

"Tale from La Fontaine;" a small wood-cut, in p. xxi. of the same volume.

1799.

"Heidegger in a rage;" by Hogarth, or by P. Mercier.

[S. I.] Two sides of a "Sign for a Paviour." Published by S. Ireland.

[S. I.] "Rosamond's Pond." "Merigot sculp." Published by S. Ireland.

[S. I.] "The Miser." A copy of Hogarth's original drawing for the Frontispiece to Moliere's "L'Avare." See p. 175.

[S. I.] "Sancho in his Government." A copy of Ho-

garth's original drawing was published by S. Ireland. See p. 208.

[s. i.] "Hudibras." Seven plates from Hogarth's original drawings, published by S. Ireland. See p. 166.

[N. & s. i.] "Thomas Rich, Esq. and his Family." "T. Ryder sculp." Published by S. Ireland.

[N. & s. i.] "A scene at Mr. Rich's villa at Cowley." Published by S. Ireland. "Skelton sculp."

[N. s. i.] "A scene in a Hay-field, near Mr. Cock's house, at Rickmersworth." Published by S. Ireland.

"The Savoyard Girl." From the original, in the possession of S. Edwards, Esq. "W. Hogarth pinxit; G. Sherlock sculp." Size  $16\frac{1}{2}$  in. high by 13 wide.

[s. i.] "Falstaff examining his Recruits." "Ryder sculp." Published by S. Ireland, from the original in possession of Mrs. Garrick.

*In 1799 the following Prints also appeared in the Second Volume of Mr. Samuel Ireland's "Graphic Illustrations;" and rest on his authority.*

Hogarth's Bust, from Roubilliac. This Bust was engraved by T. Cook, for vol. II. of Nichols's Hogarth, from the original then in the possession of the late George Baker, Esq.

"Mrs. Hogarth." "Hogarth pinx. Ryder dirt."

"Lady Thornhill." "Hogarth pinx. Le Cœur sculp."

"Mr. James [should be John] Thornhill." "Hogarth pinx. Whesell sculp."

on the opposite side, intended for his Gracious Majesty (Geo III.) in amorous parley with the fair Quaker; and she appears to be retiring with her Royal lover."

VARIATIONS.—*First state.* Proof print, "Masquerade." *Second state.* "Royal Masquerade, Somerset House."

1809.

[N.] "Portrait of Joseph Porter, Esq. of Mortlake." Engraved by T. Cook, in Nichols's Hogarth, vol. II. p. \*287.

[N.] "A Musical Study." Handel at the harpsichord, &c. with the portraits of Farinelli, Mrs. Fox Lane, and a family of distinction. From the original in the possession of Mr. Nichols. Engraved by T. Cook, in Nichols's Hogarth, vol. II. p. \*288.

[N.] "Hogarth's Painting Room;" with portraits of Sir Godfrey Kneller, Sir James Thornhill, Hogarth, Rysbrach, and Roubilliac. The oval painting against the wall is a portrait of Francisco Bernardi Senesino. The gentleman seated near the organ is Carlo Broschi Farinelli. From the original in the possession of Mr. Nichols. Engraved by T. Cook, for Nichols's Hogarth, vol. II. p. \*288.

[N.] "A Night Scene;" from an original sketch then in the possession of Messrs. Boydell. Engraved by T. Cook for Nichols's Hogarth, vol. II. p. \*288.

1823.

A medallion in gold, after a design by Hogarth, and given to him by Jonathan Tyers, Esq. Published from the original in the possession of John Tuck, Esq. by R. Wilkinson, Sept. 1, 1823.

This medallion was presented to Hogarth "for his advice and assistance in decorating the Gardens at Vauxhall. After his decease it remained in the hands of his widow, who bequeathed it to Mrs. Mary Lewis, by whom it was left to her kinsman P. F. Hest, Esq. who dying on the 25th April 1823, gave it by his will to J. Tuck, Esq." The original copper-plate, engraved by Stow, with 30 impressions, bought by Evans at Wilkinson's sale, April 17, 1826, for 13s. only.

1820.

"James Thompson, author of the Seasons. Executed in lithography by M. Gauci, Esq. from an original picture painted by Hogarth. Published by the proprietor January 1820, at the Gothic Hall, Pall Mall." The face is looking to the right.

Another Portrait of the same, from an original picture painted by Hogarth. Executed in lithography by M. Gauci. Published May 1820 at the Gothic Hall, Pall Mall. The face is looking to the left.

"John Gay. Executed in lithography by M. Gauci, from the original portrait by Hogarth. Published Jan. 1820, at the Gothic Hall, Pall Mall." The face is looking to the right.

The same, looking to the left. Published March 1820.

1824.

"Pies!" Engraved by Benjn Smith, from the original by Willm Hogarth. A made-up print from the Pie-man in "The March to Finchley."

"Whey!" "Engraved by Benjn Smith, from the original by William Hogarth." A made-up print from the Milk-girl in "The Enraged Musician."

1825.

“ William Hogarth, from the original by himself, in the collection of the Duke of Bedford.” A lithograph. “ Published by G. P. Harding, Hercules Buildings, Lambeth.” Copied in wood by J. Branston. See p. 230.

1826.

“ Figures discovered sketched in black chalk on the walls of a room in Winchester Palace, when the materials were sold in 1825. E. Gulston del. et fecit.” These nine figures, with a view of Winchester Palace, were drawn in lithography by Miss Gulston, and are private plates.

Six of these figures were engraved for sale on two plates, 12 in. by 11, by W. J. Smith. “ These figures were discovered, upon the removal of some tapestry, on the walls of a chamber in the palace of the Bishop of Winchester, at Chelsea, lately pulled down. The well-known intimacy of Hogarth with Bishop Hoadly, who resided there, combined with other circumstances, strengthens the probability that they are the work of *his* hand. Reduced and etched by William James Smith, from accurate drawings, made by himself, from the original sketches. Scale, one inch to a foot.” Mr. Smith preserved, in these etchings, as faithful a copy of the originals as it was in his power to make. He copied only what he saw, and it was not possible to see more than *six* figures; there were, indeed, a few lines indicative of the former existence of several other figures, but they were so very indistinct that no meaning could be attached to them. The accuracy of Mr. Smith's drawings may strictly be depended upon, he having traced every line with chalk on transparent paper, correcting them afterwards from

the eye. They were then reduced, in the usual mechanical manner, by squares. This explanation is the more necessary, as Miss Gulston's drawings vary considerably from Mr. Smith's.—The late Matthew Raper, Esq. F.R.S. (whose mother's family were well acquainted with Hogarth,) considered them to have been sketched by our artist.

1827.

“Handel, from an original painting by Hogarth, in the possession of Thomas Halls, Esq. Police Magistrate at Bow-street.” Engraved by C. Turner. “To the Noblemen, Directors, and Patrons of the Ancient Music, this plate of Handel is with permission dedicated to their Lordships, by their obt and humble servt, C. Turner. London, published April 4, 1827, for the Proprietor, by C. Turner, 30, Warren Street, Fitzroy Square.”

There is another Portrait of Handel, etched by Mr. Reid, of Southampton, from a portrait in his possession.

1829.

“Portraits of a Society of Artists that existed in 1730. Engraved by Richard Sawyer, from an original sketch in oil in the possession of W. B. Tiffin.” This interesting Print contains portraits of Rysbrach, Gibbons, Laroon, Kent, Hamilton, Dahl, Vanderbank, and Bridgeman.

“Chelsea Pensioners. From the original drawing by Hogarth. W. Jas. Smith sculp.” This is a close fac-simile of a drawing in India ink, and is a private plate, engraved at the expense of H. P. Standly, Esq. of Paxton Place, near St. Neot's. The plate was destroyed after a few impressions were printed.

“The first design for the Doctors in the 5th Plate of the Harlot's Progress. W. Hogarth delin.; W. I. Smith sculp.” Engraved at the expense of Mr. Standly. Only a few impressions from this 8vo plate, which was then destroyed.—This drawing had been previously copied in an engraving by Samuel Ireland, under the name of “Dr. Ward and Dr. Misauhin.”

A young Man and a Woman hand in hand. “From an original drawing by Hogarth; probably a design for the Happy Marriage. W<sup>m</sup> Jas Smith sculp.” Engraved at the expense of Mr. Standly. Only a few were printed from this 8vo plate, which was then destroyed.

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## PRINTS OF UNCERTAIN DATE.

### 1. COATS OF ARMS.

The Gamble arms. The original has only “Gamble” at the bottom; whatever the other word, or Christian name, was, is scratched out, and is quite illegible. It has also three drops at the bottom of each ornament; but S. Ireland's copy has omitted one. Copied by S. Ireland, I. 7; and from him into Nichols, II. 19, No. I.

A Griffin, with a flag. A crest. From Plate.

Lord Aylmer's coat of arms. A copy sold for £7. 10s. at Mr. Gulston's sale. The Aylmer arms in the Orford collection is coarse, and without the slightest resemblance to Hogarth's manner. It is very doubtful whether the Aylmer arms were engraved by Hogarth; and highly probable that

they have been confounded with the Ayala arms, the next article.

A large coat of arms (Ayala), with Terms of the Four Seasons. From Plate.

Arms of Paul De La Marie. These are beautifully engraved, and have two seasons, Autumn and Winter, as Terms; very like, and certainly by the same artist as, the Ayala arms.

Foreign coat of arms; supporters, a savage and angel.

Lord Radnor's coat of arms.

A coat of arms (Tatton), with two slaves as trophies. From Plate.

A coat of arms, with two Cupids seated on the scroll; a plate for books,

Kendal arms.

1. Large, called "Large Kendal arms;" in a lozenge. From Plate.

2. Smaller; from Plate. Copied in J. Ireland, III. 23. This is like the preceding; the only difference is in the position of the heads of the Cupids.

3. Still smaller. Cupids omitted, and arms within a lozenge.

4. Circular, with a male shield and ducal coronet; a book plate.

5. Smaller.

6. Still smaller.

7. Within a circle, surrounded by shell work.

In the three first the supporters have a club in their hands, which rests on the outer shoulder; in the four last the outer hands are extended, and have an eagle's claw in them.

Nos. 4, 5, and 6 have a ducal coronet, and No. 7 the same coronet as No. 1. The arms in the three last are also without the inescutcheon borne by the Duchess of Kendal as Princess of Eberstein. She was made Princess of Eberstein in 1723; these four last should, therefore, be 1, 2, 3, 4; but as they are doubtful, I have numbered them as they are. S. Ireland, in his "Graphic Illustrations," vol. I. p. 15, mentions four Kendal arms, with a male shield and a ducal coronet. These four were sold, at his sale in 1797, and were bought by Dr. Pitcairn.

A coat of arms, engraved on a silver tea-table.—The same ornaments left, but the arms erased, and Sir Gregory Page's arms inserted in their place. At Sir Gregory's sale the table was purchased by Mr. Richard Morrison, who, after taking off 25 impressions, melted the plate. No. 5, sold at Stewart's Feb. 1826, for £2. 10s.; No. 6, sold at Sotheby's, Nov. 24, 1824; No. 8, in British Museum; No. 15, in Royal Collection; No. 20, in Baker's Collection; No. 22, Mr. Standly's; who has also one more without the number, which has been cut off. A copy was sold at Sotheby's, March 1, 1826, for £1. 10s. Mr. Sheepshanks has an impression in red ink, and without any writing on it.—A French Print, "L. Berain delin." shews whence Hogarth borrowed great part of the design, particularly the terms.

John Sheepshanks, Esq. has an impression from a round silver waiter. The design consists of a figure like Britannia, holding a blank shield, (on which the arms of the family it was intended for were afterwards to be engraved); and surrounded by five Cupids, the one at the bottom having a macaw on his finger. The execution of this subject is very superior. Another copy of this very rare print is in

the Royal Collection ; and parts of it occasionally occur. There are doubts of its being by Hogarth.

The Chudleigh arms. Motto, "Aut vincam, aut peribo." From Plate.

Copy of the same, by Samuel Ireland.

Arms of Gore ; engraved on a silver waiter.

Arms of John Holland, herald-painter, a book-plate. In a second plate the lion is of a smaller size, and eight fleur-de-lys, instead of the seven originally inserted. There are impressions with the name "John Holland" and the number of the book written on them.

Arms of George Lambart. "Said to have been a book plate for Lambert the painter. If it was so, it is strange that the name should be thus spelt." J. IRELAND. The original print, marked by S. Ireland "Unique," is in the Royal Collection. This is however a mistake, as the print is also in Lord Besborough's collection. Copied in Samuel Ireland, I. 115. It is doubtful if the Lambert arms were engraved by Hogarth. Lambert's arms are the same as those of the Earl of Cavan.

"The Great Seal of England." The original Print, marked "Unique," S. I. [Ireland], is in the Royal Collection. "This print was given to Mr. S. Ireland, by Mr. Bonneau, an intimate friend of Hogarth's, with an assurance it was engraved by him when an apprentice." (S. Ireland's Cat. No. 9.) It is, however, also to be found in Mr. Standly's collection ; and his impression had been Dr. Pitcairn's.

Copy of the same, by S. Ireland ; the design reversed.

## 2. SHOP BILLS.

[N.] Large Angel, holding a palm in his left hand, a Shop-bill for Ellis Gamble, goldsmith, at the Golden Angel, in Cranbourn Street, Leicester Fields. Has sold for £7. 7s. It is copied by S. Ireland, I. 8. It is curious that there is no entry of Ellis Gamble in the Goldsmiths' Books; though there is of Paul De la Marie, (called Major de L'Emery by Steevens,) and of Montgomery. There is a William Gamble, but that is before 1700, and he is described of Foster Lane.

In the British Museum, and in Mr. Standly's collection, are impressions without any writing. These impressions were taken off after Gamble's name and address were erased, and before Montgomery's were inserted. In the print, as used for Ellis Gamble, the chin of the man at the bottom does not rest on the margin of the print, but has two or three lines under it. In the one without the writing it rests on the margin of the print, and in the impression in Mr. Standly's possession, the letters "ble" and part of a flourish, are not knocked out; part of the top of the head of the man at the bottom of the scroll, and also part of the scroll, are knocked out. A copy without any writing, with Hogarth's card, sold at Gulston's sale for £11.

The same plate altered to, "John Montgomery, Goldsmith, at the Angel, the corner of Cambridge-street, near Golden Square. Makes and sells all sorts of Gold and Silver Plate, Rings, Jewels, Watches, &c." It appears from the Goldsmith Company's Books, that John Montgomery was admitted a member July 24, 1728-9, long subsequent to Hogarth's engraving shop-bills. This plate is in the Royal Collection, and also in that of Mr. Sheepshanks.

Mr. Standly has a circular engraving, reversed, of the large Angel very much reduced, within foliage, and very beautifully engraved ; but it has no writing.

Small Angel. The same reduced to nearly one half the size. This was also used as a shop-bill for Ellis Gamble.

This has been copied rather smaller than the original, and the hair of the Angel is quite dark, but in the original it is light, only outlined.

"The small Angel," very different from the former, is in the British Museum and the Strawberry Hill collection.

A Turk's Head, a shop bill for John Barker, goldsmith, Lombard Street.

[N.] A copy of the same. The copy differs from the original in having the end of the whisker joined to the ermine.

[N.] Shop Bill for his sisters, Mary and Anne Hogarth, at the King's Arms, joining to the Little Britain gate. "£8. 8s." Sold for £2. 7s. in S. Ireland's sale, 1797. Copied in S. Ireland, I. 15.

A shop bill for Mrs. Holt, at the Italian Warehouse in the Strand ; with the Duke of Tuscany's and the Florence arms ; and views of Naples, Venice, Genoa, and Leghorn at the four corners. The original is in the British Museum. In Gulston's sale £2. 17s. ; in S. Ireland's sale, 1797, £2. 2s. Copied in S. Ireland's "Graphic Illustrations," I. 17.

[N.] Shop-bill for "Peter de la Fontaine, Goldsmith, at the Golden Cup, in Litchfield Street, Soho." It exhibits a Goldsmith's work-shop, with some customers in conversation. The original print is in the Royal Collection ; on which is written, by S. Ireland : "Given to S. I. by the Earl of Exeter."

[N.] A Ticket for James Figg, the Prize-fighter. "Wm Hogarth ft." "£8. 8s." Copied in Sam. Ireland, I. 89.

[N.] Tavern Bill for "John Shaw, Ram Inn, Cirencester." "W. Hogarth ft." A view of the Inn-yard.

"Hardy's Card" is already noticed, p. 277.

"Lee's\* Shop-bill" is also noticed in p. 278.

"Harrison's Tobacco Paper." A humourous coat of Arms. A moon and a star, a punch-bowl, and a lanthorn. Crest: an owl on a beer-barrel. Supporters: Bacchus and Ceres, with one sheaf on her arm. Motto: "In nocte lætamur:" at the bottom, a small head beautifully engraved. Designed as a tobacco-paper for John Harrison, Bell-yard, Temple-Bar. In this place Harrison kept a little snuff and tobacco shop. The late Mr. Granger and Mr. Gulston were apprized of the existence of this little print; but sought for it without success. Mr. Jones, the engraver, then very young, was employed to make the most diligent enquiries after it. It is in the collection of the late Mr. Steevens, and no other impression has been hitherto discovered. There is a print

\* There are great doubts as to this being by Hogarth. Amongst the Baker prints was a small square one, in a book formerly Sam. Ireland's, which had been used as a tobacco-paper, since the tops of the letters "Best Tobacco" are visible, and the first letter of the name began with an "H". The figures are exactly the same as those in the supposed Lee's Shop-bill, and S. Ireland has made it into an oval, by adding the leaves at the top and sides: the figures are the same size, and the print itself, if cut off square, would be the same size. The print is not at all like Hogarth's engraving, and an extensive search has been made amongst the Shop-bills of the day, and no one has been seen with a circular inscription; nor are the letters at all similar to those used by Hogarth.

evidently taken from this, but with the name of "Battin" only underneath it. Ceres has two sheaves on her arm, and the figures of Bacchus and Ceres are different, and the head at the bottom is left out. This design is now used by the Lumber Troop, a convivial society in the Ward of Farringdon Without, on their tickets for admission, &c.

Shop Bill for Lacroix the Tobacconist.

VARIATIONS.—*First state.* Before it was used as a shop-bill for Lacroix, the wainscot is carried to the top of the print. *Second state.* A label is introduced at the top, with the words "La Croix's, the Corner of Warwick Street, near Swallow Street, St James's."

### 3. TICKETS.

[N.] A Ticket for the benefit of Spiller the player. A proof of this Ticket, before the writing, was sold, in Colonel Stanley's sale, by Evans, in 1832, for £12. 15s. The original Print is in the Royal Collection. On it is, in S. Ireland's handwriting, "I was offered £20. for this Print. This Print is not extant in any other Collection. Cost 5 guineas." The print is, however, also to be found in other collections. "£2. 12s. 6d." in S. Ireland's sale, 1797. Copied in "Graphic Illustrations," I. 62, and in Nichols, II. 69. In Baker's sale, Spiller's Ticket was bought for Mr. Standly for £12. This is immeasurably superior to all the other Tickets both in design and execution. It makes one suspect all the rest to be not by Hogarth.

A Ticket for the benefit of Milward the tragedian. The original Print is in the Royal Collection; with "Pit 3s." written in ink. "It has been sold for £7. 7s." Copied in S. Ireland, I. 98.

“A Ticket for the Benefit of Mr. Walker.”\* Scene, *Beggars’ Opera*. “W. Hogarth int ; J. Sympson sculp.” Copied in *S. Ireland’s Graphic Illustrations*, I. p. 58. The original Print is in the Royal Collection.

[N.] A Ticket for the benefit of Henry Fielding.† Scene, “The Mock Doctor,” 1732. The Mock Doctor is a portrait of Theophilus Cibber, who first filled the character. “£5. 5s.” At Stewart’s in Feb. 1826, £1. 11s. 6d. The original ticket for the Mock Doctor, and for the benefit of Mr. Walker, were bought at Sotheby’s March 1, 1826, by Mr.

\* “A palpable fiction ; Sympson etched much better. See the frontispiece to Ned Ward’s Works. Powell’s daughter brought me this, with a few common prints, for sale. She asked for them 15s. I said, ‘why do you ask me so much for such trumpery. She said there was one of Hogarth’s worth a good deal more. She then sold them to N. Smith, May’s Buildings, who sold this print to S. Ireland for eight guineas—a proof that neither of them was possessed of much real judgment in Hogarth’s works.” (MS. note by the late W. Richardson, printseller, Strand, in *S. Ireland’s Graphic Illustrations*, I. p. 58.)—I have inserted this and the following notes by Mr. Richardson, kindly communicated by a friend ; but it may be doubted whether the Tickets of Fielding and others, which he says are the forgeries of Powell, are not more likely to be by Hogarth, than some of the Prints which are admitted to be his.

† “The Ticket of H. Fielding, and the sketch of the head, are evidently Powell’s handy-work. These and some others were purchased when Ireland’s Hogarth was sold at Christie’s, by B. Evans and Mr. Barker of Birmingham. They evince the cupidity of collectors, and are disgraceful to the name of Hogarth.”—(MS. note by the late W. Richardson, printseller, Strand, in *Graphic Illustrations*, I. p. 104.)

Colnaghi for £10. 15s. A copy is in the Royal Collection. This ticket is copied in Samuel Ireland's work, I. p. 104.

Also, the same design, engraved as an 8vo plate, without a border.

[N.] Pasquin; another Ticket for Fielding, 1736. It is engraved in S. Ireland, I. 130. "£5. 5s." The original print is in the Royal Collection.

In the same Collection is a much larger print on the same subject, supposed by Mr. S. Ireland to be designed by Hogarth. "W. Hogarth fecit;" motto, "Vivetur Stultitia." In one corner Pope appears to be quitting the theatre, and by the label is exclaiming: "There is no white-washing this stuff."—In the Royal Collection is a small copy of the same.

[N.] A Ticket for Joe Miller's Benefit.\* Scene, "The Old Batchelor." Engraved in Sam. Ireland, I. 128. "£8. 8s."

A Ticket for Laguerre. W. Hogarth invt. "The Old Man taught his dom. Theatre Royal, Drury Lane. Benefit, Laguerre."

[N.] A Ticket for a Burial; or Funeral Ticket, "£10. 10s." In Gulston's sale £5. 17s. 6d. At Stewart's, Feb. 1826, £4. 14s. 6d. Copied in S. Ireland, I. 10. The original print, in a torn condition, is in the Royal Collection.

\* "Joe Miller's Ticket, Harry Fielding's Ticket, and the Oratory [Chapel] (see p. 278), may unquestionably be added to the forgeries by Powell, who, being a needy man, probably held it as a matter of little importance, provided it procured him the means of supplying the wants of craving hunger, penury, and sorrow."—(MS. note by the late W. Richardson, printseller, in S. Ireland's Graphic Illustrations.)

Also an engraving of the same design reversed, on which is written, "This Etching is a reverse of the other Funeral Ticket, and is the only one I ever saw of it. It is undoubtedly by Hogarth. Cost 4 guineas." S. IRELAND. The arms on the pall are different. There are also some variations in the house in the back-ground, over the colonnade.

[N.] A Ticket for the School of Tiverton, Devonshire. "£10." Copied in S. Ireland, I. 18. This was used as a ticket for the anniversary dinner of gentlemen educated under the Rev. W. Rayner: he was master of the school in the early part of the last century, and died in 1732.

A Ticket for a Music Meeting. "Mary's Chappel, Five at night. W. Hogarth Inv; G. Vandergucht Sculp." Several performers playing on different instruments. In Gulston's sale, sold for £3. 4s. Copied in S. Ireland, II. p. 42.

#### 4. MISCELLANEOUS.

"Search Night." From the lid of a silver tobacco-box, engraved by Hogarth for a Capt. Johnson. Copies sold at the sale of the Pitcairn prints for £10, and at Sam. Ireland's sale, in 1797, for £3. 9s.

"The Frolic," or "The Search Night." "J. Fielding sculp."

It was also engraved on cards.

There is also a large coarse Print, with some verses under.

[N.] Impression from a Tankard belonging to a Club of Artists, who met, it is supposed, at the sign of a Shepherd and his Flock, Clare Market. This design is in good taste.

On the dexter side, as a supporter, a man making a drawing, and on the sinister, a man modelling a figure. In the centre is a Shepherd and his Flock, &c. The original print is in the Royal Collection. In Gulston's sale, "£10." In S. Ireland's sale, 1797, £4. 4s. ; in Baker's sale, 1825, £4. 4s. Copied in S. Ireland, I. 77.

[N.] Two small prints for Book I. and III. of Milton's *Paradise Lost*. "Wm. Hogarth Inv. et Sculp<sup>t</sup>." "£3. 15s." in S. Ireland's sale, 1797. In Gulston's sale £16. 16s. ; but the original copper-plate for Book III. was afterwards discovered, and was in the possession of Mr. Vincent. The original prints are in the Royal Collection. The Plate for Book I. is incorrectly copied in S. Ireland, I. 79. Great part of the pillar on the right of the print is left out ; also a portion of the top and bottom. Book III. has "W<sup>m</sup> Hogarth Inv. Sculp."

Orator Henley christening a Child. John "Sympson, Jun. fecit." With twenty lines of poetry under it. The impressions are usually taken off in green. A copy of this is in Picart's "*Religious Ceremonies*," called "*Le Baptême domestique*."—A design of a Christening, with numerous other figures, but less humourous, is in the Royal Collection ; probably a French Print.

Six small Plates, engraved for an early edition of King's *Pantheon*,\* containing twenty-four designs ; viz. 1. Charon and Cerberus ; 2. The *Parcæ* ; 3. Minos, Radamanthus, and *Æacus* ; 4. The *Eumenides* ; 5. Pluto and Proserpine ; 6. Apollo and the Muses ; 7. Diana and her Nymphs ; 8. Vulcan and the Cyclops ; 9. Bacchus and his attendants ; 10. Hercules ; 11. Pan and his attendants ; 12. Flora ; 13. Pomona and Vertumnus ; 14. Nereus ; 15. Castor and Pollux ;

\* King's *Pantheon* was first published in 1710.

16. Æolus; 17. Venus and her attendants; 18. Mercury; 19. Minerva; 20. Mars and his attendants; 21. Cœlus and Terra; 22. Saturn and Cybele; 23. Jupiter and Juno; 24. Neptune and Amphitrite.

“The Rt Honble Gustavus Lord Visct Boyne, Baron of Stockallen, &c. &c.” whole-length Mezzotinto, engraved in Ireland. “W. Hogarth pinx.; Ford fecit.” Price 5*s.* 5*d.* Dedicated to the Earl of Kildare [died Feb. 20, 1743], by Mich. Ford. In Gulston’s sale “£1. 11*s.*” This print is more scarce than the following one by Miller. Lord Boyne died in 1746.

[N.] The same, whole-length Mezzotinto. “W. Hogarth pinx. Andrew Miller fecit. price 2*s.* 8½*d.*” Dedicated to Hon. John Ponsonby, one of the Commissioners of the Revenue [appointed Aug. 6, 1744], by Andrew Miller. This is very rare. In Gulston’s sale, 1786, £2. 13*s.* A copy in the British Museum cost £5. 5*s.*

[N.] Mr. Pine, (the mezzotinto engraver), in the manner of Rembrandt, a square print, both his hands resting upon a cane. Printed for George Pulley, &c.

VARIATIONS.—*First state.* “Mr. Pine,” with his hands on a cane. Printed for Geo. Pulley. *Second state.* Hands darker, as well as the whole plate. Half an inch longer than the first. Proof, before writing in this state, in Mr. Standly’s collection.

Another head of Mr. Pine, round plate, mezzotinto, by M<sup>r</sup> Ardell. It is in every respect superior to the preceding plate.

VARIATIONS.—*First state.* Without the writing. *Second state.* “Mr. Pine. Done from an original picture by W. Hogarth, in imitation of Rembrandt, by J<sup>s</sup>. M<sup>c</sup>Ardell.” “Sold at the Golden Head, the Corner of Southampton street, Covent Garden. Price 2*s.*” *Third state.* Plate much darker, and the impression,

with the line "Sold &c." omitted. Repaired copies, with the inscription erased, are sometimes sold as proofs.

A small Copy of Pine, "Le Bourguemestre Syx, ami de Rembrandt."

[N.] Daniel Lock, Esq. F.S.A. architect of the Foundling Hospital. Mezzotinto. "W. Hogarth pinx.; J. M'Ardell fecit."

VARIATIONS.—*First state*, price 1s. 6d. *Second state*, no price.

[N.] "Ticket for the London Hospital, with the Duke of Richmond's arms as President. T. Ramsey sculp. A blank certificate for pupils in Surgery and Anatomy.

The same Plate, the background altered to a view of the London Hospital.

The same, larger, an oval, engraved by Grignion, 1745.

"The Discovery; or a Black Woman in Bed." Mr. Highmore, the manager of Drury Lane, is the hero of it. The original print is in the Royal Collection. Under it is written, "Of this print, I was informed by Mrs. Hogarth, there were not more than 10 taken off, when the plate was destroyed at the request of some of Mr. Highmore's friends. Cost 4 guineas." At Gulston's sale, 1786, £3. 6s.; S. Ireland's sale, 1797, £2. 2s.

VARIATION.—Mr. Standly has a proof before the letters.

A copy of it by S. Ireland.

A copy by Riepenhausen.

"A Sea Officer." "The original painted by Wm. Hogarth, Esq in the possession of Sir Alexander Schomberg, Knight." This is a portrait of Sir A. Schomberg, and the copper-plate is in the possession of Mr. Nichols.

VARIATIONS.—*First state*. "J. Flight sculp." *Second state*. "C. Townley sc<sup>t</sup>."

## CATALOGUE

OF

## PRINTS ASCRIBED TO HOGARTH.

Most of the following Prints, ASCRIBED TO HOGARTH, are probably not genuine. As many of the originals have sold for high prices, those prices are here given.

[N.] "The complicated Richardson."\* "£14." The original print is in the Royal Collection. On it is written, by Mr. S. Ireland, "Gave Mr. Livesay 5 guineas." Mr. Sheepshanks has the original print, for which he gave "£10." This is copied in Sam. Ireland, vol. I. p. 118.

"The Oratory." Orator Henley on a scaffold, a monkey by his side. In Baker's sale, 1825, the Oratory and the South Sea Print, before the Address, sold for "£5. 5s." It has at the bottom "Geo. B—k—m, junr, copper-scratcher, and Grub. Invent. sculp;" but that is no reason why it was engraved by Bickham.

An impression as from a piece of plate, the design reversed, with a bust of Belinda, a double cypher of A. P.,

\* "The complicated Richardson was another of Powell's infamous scratches. He sold it to Lord Exeter for the enormous sum of fourteen pounds."—(MS. note of Mr. W. Richardson on Graphic Illustrations, l. p. 118.)

and at bottom a representation of the Rape of the Lock, is in the British Museum. A palpable imposition:

Coat of arms, from a large silver tea-table. Under the arms are a shepherd and his flock.

“The Gin-drinkers.”

“Jack in Office; or Peter Necessary, with choice of Chamber-pots. A Ticket for the ———. Price 6*d*.” At Baker’s sale, 1825, “Jack in Office,” extra rare, sold for £12. 12*s*. It is now in Mr. Standly’s collection.

A copy of the above, “Hogarth del.; Sam<sup>l</sup> Ireland fecit,” was published April 1, 1786. The pen and ink tracing is in the Royal Collection, with the Print in two states: 1. Without writing; 2. “Jack in Office,” &c.

“Farinelli, Cuzzoni, and Heidegger.” Said to be designed by the Countess of Burlington, and engraved by Goupy.

“Thou tuneful scarecrow, and thou wandering bird,” &c.

Eight lines. (See Nichols, II. p. 308.) The figure of Heidegger, in this print, is exactly like the print of Heidegger in a Rage.

Frontispiece to Eight Views in Richmond Gardens.

*First State*.—“By his most obedient humble servant, J. Fayram,” and has at the bottom “Published according to Act of Parliament by J. Fayram, inv. et fecit 1739.” *Second state*. Has no name of Engraver, &c. at the bottom, and has at the bottom of the inscription, “Printed for Robert Withy, at the Dunciad, the 3d door from the East End of the Royal Exchange in Cornhill.” At the bottom are some of the tops of the letters in the first state.

There is also a larger and older print with exactly the

same design, but on the scroll are the words: "Natura laute paulatim detegitur;" and the book has two leaves open: on one side is "Vis centrifuga (a circle with rags) principium." On the other "Æquilibratio" (a pair of scales, &c.) and at the other corner is "J. Fayram inven. de. et sculp." No date. The figure of Nature in the Frontispiece to the Views of Richmond Gardens, is very like that in "Boys peeping at Nature," and probably that is the only reason why it is attributed to Hogarth.

Ten Prints to Butler's Posthumous Works. These are in the 4th edition of Butler's Posthumous Works, 12mo. 1732, but have no name to them. "Some of them are much like Hogarth." J. IRELAND.

"Samuel Butler, author of Hudibrass." Coarsely engraved in an oval. No artist's name.

"Thomas Pellett, M.D. President of the College of Physicians. W. Hogarth pinx. C. Hall sculp. 1781."

"William Bullock, the Comedian. W. Hogarth pinx. C. Hall sculps. 1781."

"A Scene of a pantomime entertainment lately exhibited, designed by a Knight of Malta." Mr. (afterwards Sir Joshua) Reynolds is introduced into this print; which is a satire on the foundation of the Royal Academy, founded in 1768, after Hogarth's death. This print is by Lord Townshend. An etched outline of a larger size, with some additions, was afterwards published, and inscribed No. 2.

"The Calves' Head Club." (See Nichols, III. 273.) Two Plates: 1. The true Effigies, &c. with the four Healths under it; 2. The four Healths, with twelve verses underneath. See the account of the Drawing, hereafter.

“ Rape of the Smock.” “ A palpable imposition.” J. IRELAND. This is prefixed to a small Poetical Tract, published in 1717, called the Rape of the Smock, and has not the letters W. H. at the bottom, which were afterwards added to make it pass for one of Hogarth’s.

[S. I.] “ Lovat’s Ghost on Pilgrimage.” A mezzotinto, with six lines of poetry. Published June 15, 1747. “ £2. 7s.”

Under the original print in the Royal Collection is written: “ Lord Lovat returning to Scotland after his execution. This print was given to me by Dr. Webster, as designed by Hogarth, who assured him it was his design. This circumstance is very probable, as Dr. Webster first introduced Hogarth to Lord Lovat, with an idea of making a drawing of him a short time before his execution. S. I.”

A good mezzotinto copy, of the same size, was published May 1, 1788, by Molton [Molteno] and Co. with the following inscription: “ The original very scarce print, of which this is a fac-simile, was added to the collection of Mr. Ireland by Dr. J. Webster, an intimate friend of Hogarth, from whose hands he received it soon after the execution of Lord Lovat, with an assurance of its being his own design.”

Four small Prints of Lord Lovat’s Trial. Published Aug. 1, 1791, by W. Birch, Hampstead Heath. Three of them are copies of sketches by Hogarth, in the possession of the Hon. Horace Walpole; the fourth, the position of the original drawing.

“ Conversation. From a drawing by Hogarth. Published Oct. 1, 1791, by W. Birch, Hampstead Heath.” Three small figures of men in conversation.

Two Soldiers fighting. An Englishman and a Scotchman.

“ Published Oct. 1, 1791, by W. Birch, Hampstead Heath, from an original by Hogarth.”

“ Jenny Cameron:” “ Hogarth pinxt.” No engraver’s name, was published Feb. 8, 1788, by J. Clark, 292, Strand. A dotted print.

[N.] Two figures, designed for Lord Melcombe and Lord Winchelsea. “ Hogarth del. F. Bartolozzi sculp.” These figures are copied from a print, called “ The Recruiting Sergeant, or Britannia’s Happy Prospect, 1756.” By Lord Townshend. It contains also figures of Lord Sandwich, Welbore Ellis, and Fox; and the Duke of Cumberland, on an altar in a Temple, with the date of 1756. The figures of Lord Melcombe and Lord Winchelsea are exactly the same as in the print said to be by Hogarth.

“ North and South of Great Britain.” “ W. Hogarth del. F. B. (Bartolozzi) sculp.” “ Really designed by Sandby.” J. IRELAND.

“ Inside of a Opera House;” scene, a prison. At Gulston’s sale “ £2. 4s.”

“ The Scotch Congregation.”

Hogarth’s Cypher, with his name under it. A plate for books.

“ A living Dog is better than a dead Lion, or the vanity of human glory;” a design for a monument of General Wolfe, 1760. No sort of resemblance to Hogarth’s manner.

“ Four Elements,” representing four compartments, under the figures of Vulcan, Juno, Tellus, and Neptune (see Nichols, II. 312). Impressions from a large plate, probably a table.

“ Procession of Painters to the Shrine of Bacchus.” (See Nichols, II. 313.)

“ Dido and Æneas.” This has been lately engraved as a drawing by Hogarth; but the print is from Cotton’s Poetical Works, 12mo. 1725, p. 134, with “ J. Goupy del. M. Ver Gucht sc.” It is one of the prints to the Virgil Travestie, and is there called, “ Dido, after weeping over Æneas in effigie, hangs herself.” The original drawing by Goupy, but with “ W. Hogarth” written on it, was sold at Sotheby’s four or five years ago, and is now in possession of Mr. Standly.

“ Tartuffe’s Banquet,” sold by L. Gilliver, at Homer’s head in Fleet-street, 1736. (Described in Nichols, III. 331.) Tartuffe’s face resembles Orator Henley. This subject has been recently engraved, from the original drawing by Hogarth, by W. J. Smith. See the account of the Drawing, hereafter.

“ Orator Henley,” with a fox on his head, and a mask above it; and the Clerk underneath, with his finger to his nose. A bear is receiving admonition, and the congregation are all laughing, with queer noses :

“ Let those not calumniate who cannot confute.”

“ Dr. Cromwell Mortimer.” “ Studious he sat,” &c. (four lines from Pope.) “ Rigou sculp.” Price 1s. The drawing from which this was engraved is in Mr. Standly’s possession, so exactly in Hogarth’s manner, as to leave little doubt that the design is by him. Dr. Cromwell Mortimer was Secretary to the Royal Society, and died in 1752.

“ Abraham buys a Field of Ephron ye Hittite for a Burying-place. An 8vo. print, with Abraham and Ephron in

front, and twelve others in the distance. The upper corners of the plate are formed into spandrels.

“Hagar and Ishmael cast forth.” “Genesis, chap. 21, verse 11. And the thing was very grievous in Abraham’s sight, because of his son. W. Hogarth Ft.” See Nichols, III. 106.

“Scotch Tast in Vistas.” The middle figure is Archibald Earl of Islay, afterwards Duke of Argyle. Described in Nichols, III. 287. The verses under it are attributed to Lord Chesterfield.

In the British Museum is a small print,  $7\frac{1}{4}$  in. by 3, of a “Country Dance.” At bottom: “W. Hogarth inven. & sculp. Printed for J. Johnson, Musical Instrument Maker, at ye Harp and Crown in Cheapside, London.” On the left sit five musicians; behind is a waiter pouring out liquor; the dance consists of four couples. Crowd of spectators in the back-ground.

“Elizabeth Adams;” the woman seated next the clergyman in Plate VI. of the Harlot’s Progress.

“The prevailing Candidate; or the Election carried by Bribery and the Devil.”

“Sir Robert Fagg and the Gipsy.” No writing on the plate. The man and horse looking to the left. This etching is well executed.—One impression has the name of Seymour on it in MS.

A copy of the same, but the design reversed, and the execution much inferior. “Sir Robert Fagg and the Gipsy.” Mr. Sheepshanks has both plates.

A shop-bill is in the Royal Collection. Sign—“The Queen’s Head.” The shopman is displaying a piece of silk

to two ladies, a gentleman, and a girl. This has been engraved by S. Ireland.

[N.] "Boors drinking." Not by Hogarth. In Nichols's Hogarth, III. 285. Published in 1816.

[N.] "The Modern Orpheus;" from an original sketch in the possession of the Marquis of Bute. Published by Macchell Stace. This was probably designed by Goupy. The hero is C. Weideman, the flute-player. Hearers—the King, Sir R. Walpole, Sir Sampson Gideon, Orator Henley, Le Beck the cook, &c.

A three-quarter portrait of a man in a cap. A dotted print without a name. "Hogarth pinx." This plate came from Mr. Wilkinson, and is now in the possession of Mr. Molteno. It has not been published.

"The Fire Eater;" Hogarth del.; D. B. Pyet sculp.; first appeared in Clerk's Hogarth, published in 1810.

"My Aunt." "Published May 10, 1825, by B. Smith, 21, Judd Place West. Engraved by B. Smith from the original by Hogarth." This print has no pretensions to be called by Hogarth. It is from a painting of Rosalba, of Lady Mary Wortley Montagu, which has been engraved by R. Houston, under the title of "A Venetian Lady at a Masquerade."

A dotted 8vo Print of a blind old man, said to be Benjamin Read. No writing. Unpublished.

"Beggar Girl." Impressions of both this and the preceding print were sold at Mr. Baker's sale.

"Feeding Poultry. From an *unique* impression in the possession of H. R. Willett, Esq. taken from the lid of a

snuff-box, designed and engraved by W. Hogarth." "Hogarth fecit. Reading sc." 1821. There are, however, two other impressions, both in the possession of J. Sheepshanks, Esq. But it is highly probable there are no others.

"Sir Francis Dashwood worshipping Venus." No letters. Well engraved by Platt, from the picture in the possession of the Diletanti Society.

"Garrick in the Green Room." "From the original of the same size (23 in. by 19) by Hogarth, in the possession of the publisher, J. W. Southgate. Painted by Hogarth. Engraved in mezzotinto by Wm. Ward, Jan. 1, 1829." 'This is from a carefully painted Picture, and is well engraved; but I cannot believe it to have been painted by Hogarth. It is not unlikely to be a French painting, with alterations adapted to the English market.

Seven Prints were in 1787 in the collection of J. C. Walker, Esq. of Dublin, with Hogarth's name attached to them. But as it is clear they are not by Hogarth, and that Mr. Walker must have either made some mistake or been taken in by Hogarth's name being written upon them, I shall only refer to the descriptions of these prints in Nichols, II. 315.

Mr. White, of Brownlow-street, Holborn, has engraved the following Plates, after designs said to be by Hogarth:—

1. "Mrs. Butler, or Goldsmith's Hostess." 8vo.  $5\frac{1}{2}$  in. wide by  $6\frac{1}{2}$  high. Only 25 printed. Plate said to be destroyed. The painting is in possession of Mr. Graves.

2. "Marriage for Love."  $8\frac{1}{2}$  in. by  $6\frac{1}{2}$ . No writing. From a drawing belonging to Mr. Willett.

3. "Study." A gentleman sitting in his library.  $7\frac{1}{2}$  in. by 6. No writing.

4. "Four Loggerheads, or B——r Triumphant." From a sketch on the print of the Bruiser. 2 in. wide by  $2\frac{1}{2}$ .

5. "The Crying Child, in the Analysis of Beauty," surrounded by five Cherub heads, about 5 in. square. No writing. From a drawing in possession of Mr. Sheepshanks.

6. "Rake's Progress."—Scene different from the debauch plate.  $8\frac{1}{2}$  in. wide by 7. No writing. From a drawing in possession of Mr. Willett.

7. "Chrononotonthologus." W. H. inv. A man standing on his hands, with a crown on his feet, and a lady, &c. 7 in. by  $4\frac{1}{2}$ . No writing.

8. "Tragedy and Comedy." Two plates. No writing.  $8\frac{1}{2}$  in. wide by 14 high. There are also reduced copies of the above, 3 in. by 6.

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Mr. Standly has the Court Cards of a Pack, with figures in nine of them, selected from Hogarth's plates. Engraved and sold by T. King, in St. Paul's Church-yard.

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ILLUSTRATIVE PRINTS.

Hogarth's Tomb in Chiswick Church-yard, with his Epitaph, &c. was engraved by J. T. Smith, and published by N. Smith, Jan. 1795.

A smaller view of it, etched also by J. T. Smith, was published in 1817, in vol. III. of Nichols's Hogarth. It is also in Gent. Mag. Nov. 1822.

A Lithographic folio plate of Chiswick Church, Hogarth's Tomb, &c. was published by D. Walther, Bridges Street, Covent Garden, Aug. 1823.

Hogarth's Epitaph is printed in p. 146, and in p. 147 is an epitaph suggested by Dr. Johnson ; but another version of the Doctor's epitaph occurs in the following letter to Garrick, lately published in the Garrick Correspondence :

" Dear Sir, *Streatham, Dec. 12, 1771.*

I have thought of your Epitaph, but without much effect : an epitaph is no easy task.

Of your three stanzas, the third is utterly unworthy of you : the first and third give no discriminative character ; if the fifth alone were to stand, Hogarth would not be distinguished from any man of intellectual eminence. Suppose you settled upon something like this :

The Hand of Art here torpid lies,  
That wav'd the' essential form of grace ;  
Here Death has clos'd the curious eyes,  
That saw the manners in the face.

If Genius warm thee, Reader, stay ;  
If Merit touch thee, drop a tear ;  
Be vice and gladness far away—

Great Hogarth's honour'd dust is here.

In your second stanza, "pictur'd morals" is a beautiful expression which I would wish to remain, but \* \* and \* \* cannot stand for rhymes ; art and nature have been together so often. In the first stanza is "feeling ;" in the second, "feel." "Feeling," for tenderness or sensibility, is a word surely colloquial, of late introduction, not yet sure enough of its own existence to claim a place upon a stone. "If you hast neither" is quite prose ; and prose of the most familiar kind. Thus easy is it to find faults, but hard to make an Epitaph. When you have revised it, let me see it again. You are welcome to any help I can give or [borrow]. Make my compliments to Mrs. Garrick. I am, dear Sir, your most, &c.

SAM. JOHNSON."

## ADDITIONAL OBSERVATIONS

ON

### HOGARTH'S PRINTS.

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P. 37, l. 1, for Basson, read Bassan.

P. 60—67. Since these pages were printed, which are copied from Vol. III. of “Hogarth Illustrated,” by J. Ireland, I have had an opportunity of ascertaining that the remarks by Hogarth on his various prints were most incorrectly copied from the original MS. which is now in the possession of H. P. Standly, esq. Ireland has in many places altered the wording, and has inserted passages in some of them which are not in the original MS. particularly in the remarks on the “Gate of Calais,” p. 63. Ireland says, “it was not thought necessary to send me back to Paris; I was only closely confined to my own lodgings till the wind changed for England.” The word Paris is not even mentioned; so that J. Ireland’s note, “this proves he had reached Paris,” goes for nothing. The five first words, “After the March to Finchley,” are not in the original MS.

P. 66. The best account of “Character,” or rather the genuine one, is at the back of an impression of the print of “The Bench,” in Hogarth’s own handwriting, sold at Baker’s sale, and bought by Mr. Holford, of Lincoln’s-inn-fields. It differs from what Ireland has here given as Hogarth’s words.

P. 62. *Industry and Idleness.* It is Ireland who has added, “I have found them sell more rapidly at Christmas than at any other season.”

P. 64, line 18. The word "Porter" in "Beer Street," is Ireland's, and not Hogarth's.

P. 160. *Rape of the Lock*.—S. Ireland copied the Rape of the Lock in a large 4to plate, with the following dedication: "To His Royal Highness the Prince of Wales. These Etchings, from original Prints and Drawings of Hogarth (never before made public) in the collection of Sam. Ireland, are with permission dedicated to His Highness (an admirer of our artist), with all due respect, by His Royal Highness's very much obliged and devoted servant, Sam. Ireland. As a proof of the high estimation in which the name of that original genius, Hogarth, is now held, an etching is here traced from an engraving of his on the lid of a snuff box, an impression of which sold at Mr. Gulston's sale of Prints, Feb. 7, 1786, for 33*l*. The subject is from Pope's "Rape of the Lock." London: re-published March 1, 1786, by W. Dickinson, 158, New Bond Street."

*Second state*. Altered to a dedication "To the Admirers of Hogarth," March 1, 1786.

Mr. S. Ireland also inserted the copy of the Rape of the Lock in vol. I. of his "Graphic Illustrations."

The original print, formerly Mr. Gulston's, is now in the Strawberry Hill collection.

P. 160. *Hogarth's Card*.—This card and Angel shop bill sold in Gulston's sale, 1786, for 11*l*. 15*s*. The card sold in S. Ireland's sale, 1797, for 2*l*. 12*s*. 6*d*.; and in Baker's sale, 1825, for 18*l*. 7*s*. 6*d*.

P. 160. *South Sea*.—*Second state*. With "S. Simpson." *Third*, with "John Bowles, at Black Horse, &c. price one shilling." *Fourth*, "John Bowles, 13, Cornhill." *Fifth*, without any publisher's name or price.

P. 161. *Lottery*.—*First state*, "Sold by Mrs. Chilcot." *Second*, "Chilcot and Caldwell." *Third*, "Sympson." *Fourth*, "Bowles, at Black Horse." *Fifth*, "Bowles, Cornhill." *Sixth*, without publisher's name.

In sale at Sotheby's, March 1, 1826, "Lottery" first state, and three other copies, with "Who'll Ride," bought by Colnaghi for 7*l*. 2*s*. 6*d*. In sale of duplicates, 1826, "Lottery," first state, bought by Mr. Walker for 1*l*. 1*s*.

P. 162. *Mottraye's Travels*, line 17, read *Argentea* not *Argentæa*; line 20, *Ferrea Dammonensis*, not *Terrea Donmorensis*.

*Omitted*. A Lapland Hut with Rein Deer: this has Hogarth's name to it.

P. 162. *Five Muscovites*.—They are not Muscovites: g. is a Circassian, with two young Circassian maidens e. and f. which he is offering to sell to the

Persian h. See vol. II. p. 76, of the English edition of the Travels, 1723, i. is a Nogharian Tartar; Hogarth probably furnished the figures.

The five Muscovites are the figures at the corner of No. XXVI. A.

“Two dromedaries with a man feeding them,” in a corner of the map marked T. I.—B. are probably by Hogarth.

P. 162. *Apuleius*. Pl. I. is copied from the title of a translation of Apuleius, 2 vol. 1708. The plate marked vol. I. p. 113, is also copied from the same book. The other prints in this work are very inferior, and are not copied by Hogarth.

Mr. Sheepshanks has a proof of the plate marked vol. II. p. 100.

P. 164. *Masquerades and Operas*.—*First state*. Pasquin on the book. Eight verses, beginning, “Could now dumb Faustus,” &c. are engraved on a separate piece of copper, and are very often printed at bottom of the plate.—*Second state*. Ben Jonson on the book. Eight verses, beginning, “O how refin’d,” &c. engraved on a separate piece of copper, are very often printed at the bottom of this plate.

A copy of the *second state*, with the verses, “O how refined,” &c.

Another copy, with the verses, “Long has the stage,” &c. The idea of this print is borrowed from, “The Mascarade destroyed. Hei Degeror. O! I am undone.”

P. 164. *Beaver's Military Punishments*. Mr. West had a large paper copy, which was a present to him from the author. At his sale it was bought by Dr. Lort for 8s. At Lort's sale it was sold to Mr. Steevens for 6*l.* 6s. Mr. Baker bought it at Steevens's sale for 13*l.* 5s. At Baker's sale it fetched 21*l.* Another large paper copy was sold at the sale of the Hon. G. Nassau's books, 1824, for 21*l.* to the Right Hon. Sir J. Beckett, bart. This is a much finer copy than Dr. Lort's.

In S. Ireland's *Graphic Illustrations*, I. 55, are given a headpiece to Roman Military Punishments; plates II. III. IV. and V. of ditto; a fac-simile of a drawing of Modern Military Punishments, and a print of ditto, said to be *unique*. This etching is very coarse, and has at bottom of it “W. Hogarth in. sc.” It is of the same size as the others. S. Ireland says, it was engraved by J. Sympson, jun.; the drawing S. Ireland engraved appears to have Hogarth's handwriting on it, and it is the same subject as the etching.

“This drawing is fictitious, being the work of Powell, to impose upon Ireland, who being himself deceived, attempted to deceive others.” (MS. note by the late Mr. Richardson, printseller, Strand, on “*Graphic Illustrations*.”) As the drawing was fictitious, of course the plate of the same

subject, supposed to be engraved by J. Sympson, jun. has no connection with Hogarth.

Seventeen prints were sold at S. Ireland's sale in 1797 for 2*l.* 15*s.*—The fifteen original copper plates were bought at Wilkinson's sale by Mr. Martin, for 1*l.* 10*s.*

P. 165. *Burlesque on Kent's Altar-piece.*—Sold in Gulston's sale, 1786, for 2*l.* 2*s.* At Stewart's Feb. 24, 1826, bought by Mr. Willett for 6*l.* 10*s.*

P. 165. *Farinelli, Cuzzoni, and Senesino.*—This print represents a scene in Julius Cæsar, not Ptolemæo, which opera was not performed till 1728. Cuzzoni left England in 1728, and never returned. Farinelli did not arrive in England till 1734. Berenstat performed in Julius Cæsar. The characters are, therefore, Berenstat (not Farinelli), Cuzzoni, and Senesino. A copy of it in the Royal Collection has written under the characters Bernstat, Cuzzoni, Senesino. *First state.* A line where the scene divides in the centre. "Price two shillings." *Second state.* Black line beat out, and the price taken out. *Third State.* "To be sold," &c. also taken out. It is doubtful whether this print was not designed by Vanderbank; it however appears on the show-cloth in the plate of Masquerades and Operas.

P. 165. *Just View of the British Stage.*—On the table is a copy of the frontispiece to "Harlequin Sheppard."

There is a good mezzotint portrait of J. Sheppard, "J. Thornhill, eques, delin. G. White, fe."—John Sheepshanks, Esq. has a fine etching of this portrait from the needle of Sir James Thornhill. This was a portrait I at first thought of *Jack* Sheppard, but it is that of *James* Sheppard, who was executed for high treason.

In Gulston's sale 1*l.* 18*s.* In Baker's sale, 1825, three prints, 4*l.* 4*s.* The copy in the Royal Collection was bought of ——— Carter, Esq. for 5*l.* 5*s.*

About 1786, the copper plate of "A just View of the British Stage," was accidentally recovered, having been used by Lambert for a landscape, which he had painted at the back of it.

P. 166. *Hudibras, Large Plates.* At the top of the Proposals for this set of prints, is a small one, representing Hudibras and Ralpho, engraved by Price. Mr. Standly has the following singular copies of these Plates. Pl. II. "Hudibras sallying forth." An unfinished proof before the house on the right of the print was inserted. Plate IV. "Hudibras Cathecized." A cut proof, before the wainscot was pannelled. Plate V. "Hudibras vanquished by Trulla." A proof before the house was enlarged on the right of the print. Plate VI. "Hudibras in Tribulation." A proof before

the writing. The boy's hair and the girl's head, both lighter. Plate VII. "Hudibras and the Lawyer." A proof before the letters.

*First state*, with Overton and Cooper's names as publishers. *Second state*, with Overton only. *Third state*, Sayer's name as publisher.

There are early copies of these plates, rather smaller than the originals, with verses underneath.

In Nash's Hudibras, Hogarth's Plate II. "Hudibras Sallying Forth," is copied. "I. Ross sculpsit." None of the other plates in this edition are after Hogarth's designs.

A set in first state sold in Gulston's sale 1786, for 3*l.* 3*s.*; at Baker's sale, 1825, before "Down with the Rumps," for 14*l.* 3*s.* 6*d.*; and at Orde's sale, 1825, for 11*l.* 11*s.*

P. 167. These plates are usually numbered as in this page. But the right numbers, following the order of the Poem, should be as follow: Plate I. Frontispiece. II. Hudibras Sallying Forth. III. Hudibras's First Adventure. IV. Hudibras Triumphant. V. Hudibras vanquished by Trulla. VI. Hudibras in Tribulation. VII. Hudibras encounters the Skimming-ton. VIII. Hudibras, Sidrophel, and Whaccum. IX. Hudibras Catechized. X. The Committee. XI. Burning the Rumps at Temple Bar. XII. Hudibras and the Lawyer.

P. 167. Line 2, read adventure. Line 12 from bottom, for Sidrophel, read Ralpho.

P. 169, line 1, for lot, read set.

P. 169. *Small Plates for Hudibras*.—Mr. Standly has an etching of Plate VI. p. 130.

P. 169. *Cunicularii*. Characters represented: "A. Mr. St. André B. Sir Richard Manningham. C. Cyriacus Ahlers. D. Howard, the surgeon of Guilford. E. The Husband of F. Mary Tofts, of Godalming, Surrey, 1726." From MS. in the King's library.

This and six other prints relative to this imposture were sold in Baker's sale 1825, for 2*l.* 3*s.*

P. 169. *Music introduced to Apollo by Minerva*. "Wm. Hogarth delin. et sculp." *First state*, Mr. Standly has a highly curious, if not unique impression of this plate, designed as a frontispiece to some work on Musick, 8¾ in. wide, but it is torn at the top. The bottom of the shield is full ⅓ inch from the bottom of the print. On the shield are the arms of John 3d Duke of Rutland, with the Garter (made K. G. Nov. 1722.) At the left corner are two Cupids playing with a viol, a fiddle lies on the ground, and

above them, on the top of a hill, is a temple. There was also a fiddle in the clouds, but it is torn off in the middle. This is probably the print to which Steevens alludes when he says, "I can venture to affirm, on unquestionable authority, that this print is a mere copy from a frontispiece to a more ancient piece of music. The composer's name has escaped my memory." Nichols's *Hogarth*, 4to. II. p. 60. *Second state*. The right side of the above print is the same as that in the second state, which is cut off from the first.

At Baker's sale, 1825, this print in second state was sold for 10*l.*; and at Stewart's, Feb. 24, 1826, was bought by Mr. Willet for 21*l.*

P. 169. *Large Masquerade Ticket*. Sold in Gulston's sale 1786 for 3*l.* 3*s.* In Baker's sale, 1825, for 6*l.* At Stewart's, Feb. 1826, first state, bought by British Museum for 4*l.* 10*s.* At Sotheby's, March 1, 1826, bought by Mr. Formar for 3*l.* 5*s.*

P. 172, line 9 from bottom, for "criminal," read "urinal." The inverted commas should be after "omitted," as the whole is the title of the print. For Hogarth read Hogearth. *Second state*, "Nahtanoi Tfws." *Third state*, the words, "published," &c. struck out; and the stone on which the figure is standing is cross hatched.

P. 173. *Rich's Glory*. This print should be placed under the year 1732. The opening of Covent Garden Theatre, to which it refers, happened Dec. 18, 1732. In Gulston's sale, 1786, 2*l.* 6*s.* In Baker's sale, 1825, 2*l.* 6*s.*

P. 173. *Beggars' Opera*. Variations, first state, no *Beggars' Opera* in large letters at the top. Second state, "*Beggar's Opera*" in large letters at top. Third state, "sold at the print shop in the Strand, next Catherine-street." Fourth state, "published for John Bowles at the Black Horse in Cornhill."

The copy, entitled "*The Opera House, or the Italian Eunuch's Glory*," has down the sides a list of presents given to Farinelli.

P. 173. *King Henry the Eighth and Anna Bullen*. The two prints, with and without the verses, sold in Gulston's sale, 1786, for 2*l.* 2*s.*; in Baker's sale, a proof, with a smaller print, representing Frederick Prince of Wales and his mistress Lady Vane, sold together for 13*l.* 2*s.* 6*d.* At Sotheby's, a copy with the verses sold for 2*l.* 2*s.*; and a proof before the letters, the verses added from another plate, in same sale, was bought by Colnaghi for 6*l.* 16*s.* 6*d.* At Col. Stanley's sale, June 1832, with the verses, 2*l.* 3*s.* The original copper plate was bought by Mr. Bryant at Wilkinson's sale, April 19, 1826, for 2*l.* 6*s.*

A 4to copy, "*King Henry VIII. bringing to Court Anna Bullen, who was afterwards his royal consort.*"

An 8vo copy, "W. Parr sculp."

The copy engraved on pewter, the same size, "T. Kitchen sculp." has sixteen verses underneath it.

P. 174. *Beggar's Opera*. *First state*, etching. *Second*, finished proof before writing. *Third*, with open letters. *Fourth*, letters filled up.

P. 175, line 12, read "Perseus, Medusa dead, and Pegasus. W. H. fec."

P. 175. *Highland Fair*. It has at the top of it "A Scots Opera," by which this print is sometimes known.

P. 177. *The Man of Taste*. Sold in Baker's sale, 1825, for 3*l.* 13*s.* 6*d.*; and at Stewart's, Feb. 1826, for 1*l.* 18*s.*

P. 177. *Miscellany of Taste*. This is the spurious edition. The notes are by Welstead and Concanen. See Pope's Works, vol. III. 289.

P. 177. *Sarah Malcolm*. The original print sold at Stewart's, Feb. 1826, for 4*l.* 14*s.* 6*d.*; at Sotheby's, March 1, 1826, 2*l.* 12*s.* 6*d.*

A copy, reversed, "W. Hogarth (ad vivium) pinxit."

P. 179. *Laughing Audience*. *First state*. "Rec<sup>d</sup>. [Jan. 25,] of [Daniel Draper, Esq.] half-a-guinea, being the first payment for nine prints, eight of which represent a Rake's Progress, and the ninth a Fair, which I promise to deliver at Michaelmas next, on receiving one guinea more, the print of the Fair being delivered at the time of subscribing." *Second state*. Instead of "Michaelmas next," "when finished;" and at bottom, "N.B. The Rake's alone will be two guineas after the time of subscribing." *Third state*. The Receipt cut off.

A coarse copy, the design reversed.

A small copy, 3 $\frac{1}{4}$  high by 2 $\frac{1}{2}$ , by A. F. T. (Lord Woodhouselee.)

An 8vo mezzotinto, "Spooner fecit."

In the British Museum is a copy with the writing stopped out.

P. 179. *Southwark Fair*. Hogarth called this print "The Fair," and it seems doubtful if intended for Southwark Fair particularly. On one of the show-cloths is a giant, copied from a print of "Maximilian Christopher Miller, born at Leipsick in Saxony, A.D. 1674. Boitard del." He was near eight foot high, and his finger six inches long. On another show-cloth is "The Stage Mutiny." In it is a portrait of Cibber, copied from a print of him in the character of Pistol. Cibber acted the part of ancient Pistol, in the tragedy of Tamerlane the Great, in a booth in Bartholomew Fair in 1733. "The Fair" was sold in Baker's sale, 1825, for 4*l.* 4*s.*

P. 181. *Boys peeping at Nature*. *First state*, a Satyr examining the mysteries of Nature. Motto,

— Necessè est

Indiciis monstrare recentibus abdita rerum

— dabiturque licentia sumpta prudenter.—HOR.

With the following receipt.

“Received . . . . . of [Mr. Lambert], half-a-guinea, being the first payment for six prints of a Harlot's Progress, which I promise to deliver when finished on receiving one half guinea more.” *Second state.* “Received . . . . . 1737, half-a-guinea, being the first payment for five large prints; one representing a Stroling Company of Actresses dressing themselves for the Play in a Barn, and the other four, Morning, Noon, Evening, and Night, which I promise to deliver on Lady Day next on receiving half-a-guinea more. N.B. They will be twenty-five shillings after the subscription is over.” *Third state.* An unmeaning portrait takes the place of the satyr. Motto left out. The following receipt at bottom. “Received . . . . . of . . . . . five shillings, being the first payment for two large prints, one representing Moses brought to Pharaoh's Daughter; the other, St. Paul before Felix; w<sup>h</sup> I promise to deliver when finished, on receiving five shillings more. N.B. They will be seven-and-sixpence each print after the time of subscribing.”

The copy by Livesay, in first state, is without the receipt. It was also copied with the receipt by S. Ireland, in vol. II. of “Graphic Illustrations.”

At Sotheby's, March 1, 1826, this receipt, in first state, with three copies, was bought by Colnaghi for 6*l.* 6*s.*

P. 181. *Harlot's Progress.* A set, in first state, sold at Baker's sale, 1825, for 9*l.*; at Stewart's, Feb. 1826, for 4*l.* 4*s.*; in Orde's sale, 1825, 3*l.* 10*s.*

Mr. Standly has a set, *first state*, but marked with a †. A most curious etching of Plate IV. the Bridewell scene, reversed, from the copies the same size of the original printed for Thomas Bowles and John Bowles, most probably unique, was in Arthur Pond's collection. It was bought in Baker's sale, 1825, for Mr. Standly, for 8*l.* 18*s.* 6*d.*

P. 185. There is another set of the Harlot's Progress, same size as the original, “R. Cooper sculpsit,” without verses.

A small set, “T. B. sculp,” 11½ in. by 9½, each print with eight lines of verse under it. Plate I. “Innocence betrayed, or the Journey to London.” II. “In High Keeping by a Jew.” III. “The Complete Trull at her Lodgings in Drury Lane.” IV. “In Bridewell Beating Hemp.” V. “In

a high Salivation, at the point of death." VI. "Her funeral properly attended."

Copies of these plates were engraved for a Fan, three subjects on each side, and were given by Hogarth to his servants. A copy of Plates IV. V. VI. were given to J. Ireland by Mrs. Hogarth in 1781, were afterwards bought by Baker, at whose sale they were purchased for Mr. Standly. They have the same verses as on the small set noticed above.

The small set by King were engraved on two large plates, and "Sold at the Golden Head in Brownlow Street, Drury Lane, and the Booksellers and Printsellers of London and Westminster. Engraved from the originals of Mr. Hogarth, by permission."

P. 186. *Rehearsal of the Oratorio of Judith*.—*First state* has the following receipt: "Rec<sup>d</sup> [Dec. 22. 1732,] of [Mr. Thos. Wright,] five shillings, being the whole payment for the print called the Midnight Modern Conversation, which I promise to deliver on y<sup>e</sup> 1st of March next at farthest. But provided the number already printed shall be sooner subscribed for, y<sup>e</sup> prints shall be sooner delivered, and time of delivery will be advertised. W. HOGARTH."

Mr. Sheepshanks has a copy with "Moddern," bought at Baker's sale.

*Second state*. Without the receipt, and plate shortened. Top of "Rec<sup>d</sup>" and "of" still visible.

Copy of the same, "Designed by Wm. Hogarth."

Copy "I. Williams scu." The words under the leader, "Excise, a new Ballad Opera," and four verses under it.

A rough copy, the design reversed.

The mezzotinto copy is met with in two states: 1. "The Musical Group." 2. With these verses:

"Thy verses, Colley, by no Muse inspir'd,  
When set to musick, justly are admir'd,  
No wonder such should be the consequence,  
For tuneful sounds oft suit with want of sense."

The first state, (curious, the word modern spelt with two d's) a copy by J. Williams, and three prints of the Calves Head Club, for 7*l.* in Baker's sale.

P. 186. *Midnight Modern Conversation*. Mr. Bernal, M. P. has an early impression of this plate with only four lines of poetry, and modern spelt with two d's.

The copies of this plate are very numerous. Mr. Standly has the following prints, in addition to those noticed in p. 186. Two French copies, with the verses at the bottom as given in page 189, and with thirty-two lines

of poetry at top. 1. "Creite fe." 2. "Creith fe." The British Museum has this print without the verses.

A small copy, 13 in. by 10, with twenty-four lines of poetry, "Hogarth pinxt. Sold by J. Clarke, engraver, &c."

A copy, same size as original, design reversed, "W. Hogarth inv." No engraver's name.

Another copy,  $10\frac{1}{2}$  by 8, at top of "The Bacchanalians ; or, a Midnight Modern Conversation. A Poem addressed to the ingenious Mr. Hogarth, (80 lines). On an impression of this plate "Ford" is written over the parson ; "Somner" over the man trying to light his pipe.

A small copy in Banks's Poems.

Another, "A. Kirk, Æt. 13, 1739-0."

A small copy, surrounded with grapes and vine leaves. At top of a song, "The Relief, or Power of Drinking."

Other small copies for tops of songs and tobacco papers.

P. 189. *Rake's Progress*. In Plate I. is Farinelli seated on a pedestal before an altar, &c.

In a plate entitled "Avarus nisi cum moritur, nihil recte facit," inserted in Q. Horatii Flacci Emblemata; studio Othonis Væni (Van Veen, Rubens's master), Batavo Lugdunensis," p. 115, is a woman on her knees, rummaging a box, and taking out a bag of money; which may lead to a supposition that Hogarth had seen this print, and introduced a female similarly employed in Plate I. of *Rake's Progress*.

P. 190, line 3, for Plate IV. read VI. Old Manners is lending his money to Cavendish Duke of Devonshire.

P. 190. Plate I. *First state*. "Invented, painted, engraved, and published by Wm. Hogarth." *Second state*. "Invented, painted, and engraved by Wm. Hogarth, and published," &c.

P. 191, line 12, read, the cap of this woman is altered to a hat with a feather. Line 7 from bottom, in Plate IV. in the second state, the lightning over Taffy is added.

P. 192. Plate VII. In *first state*, the word "Horros," instead of "Horrors," in the last line but two of the verses: the words "Garnish Money" not in the book held by the jailor; the plate not filled up to the left-hand margin; the writing on the paper under the "Scheme for paying the National Debt," is scarcely traced.

Mr. Standly has an etching of Plate II. without any writing on the scroll. The face of the man next the Fencer is blank. This rare etching is also in the Royal Collection; it has also "G. Scotin sculp."

Plate VI. in first state is without "Sold at the Golden Head in Leicester Fields."

An unfinished proof of the "Bedlam Scene," many variations in the heads, was bought at Baker's sale for Mr. Standly.

P. 193. The small copies were accompanied by "An Explanation of the Eight Prints of the Rake's Progress; copied from the originals of Mr. Wm. Hogarth, according to Act of Parliament, by Thomas Backwell, Printseller, next Johnson's Court, in Fleet Street, London, Aug. 1735." A broadside street.—*Second state* of the plates, publisher's name altered to "Parker," 1765, and "with the consent of Mrs. Hogarth."

A set of the eight plates, "I. I. Rolfsen sc." card size, printed at top of German verses.

The Plates of the Rake's Progress are copied in outline in "The English School," Paris, 1831.

"The Fencer," a private etching from Plate II. of the Rake's Progress, same size as the original. At the bottom, "Wadman." He brought himself to beggary by law-suits. It cannot be Wadman, as he must have been dead long before this print was published. He was page to the Princess Dowager, and married Chiffinch's neice. See Grammont, 304.

Plate III. copied in a shop bill for "Baudowin's, Leicester Fields."

A print called "Betty Ireland's Dexterity," in the Newgate Calendar, is copied from the Woman Stealing the Watch in Plate III.

P. 193. *Matchmaker and Old Maid*. These two figures are taken from the first sketch of the Rake's Progress. See account of Hogarth's Paintings hereafter.

P. 195. *A Woman Swearing her Child to a Grave Citizen*.—Line 12, omit "probably."

There is a copy of this print in Picart's Religious Ceremonies, called "Le Serment de la Fille qui se trouve enciente."

A mezzotinto print, 21 in. by 16, the size of the painting, was "engraved from the original picture of Hogarth, in the possession of the Rev. Thomas Walley, by James Young, engraver in mezzotinto to the R. H. the Prince Regent. London, published June 1816, by the engraver, No. 65, Upper Charlotte Street, Fitzroy Square."

There is a curious note in Banks's Works, vol. I. p. 248, respecting the large copy of the "Woman Swearing a Child," called "The Substitute Father," &c. The verses in Banks are not exactly the same as those under the print, and there are twenty additional. See Nichols's Hogarth, ii. 169, iii. 349.

P. 195. *Before and After*. Good copies of the same size, but designs reversed, "W. Hogarth Invt. et Pinx."

P. 196. *Sleeping Congregation*. A mezzotinto copy, larger than the original, "Corbut fecit." A small mezzotinto copy, "Spoonner fecit."

P. 197. *The Distressed Poet*. It is very doubtful if intended for a portrait of Theobald. It has also been given to Rymer. The first state sold at Col. Stanley's sale, by Evans, in 1832, for 2*l.* 18*s.*

P. 197. *Arms of the Undertakers' Company*. A small mezzotinto copy, no artist's name.

A large mezzotinto copy, 12½ by 10, published by Carrington Bowles.

A private etching, 7 in. by 8½, no writing.

P. 198. *Scholars at a Lecture*. The copy of this print in the Royal Collection, has "Marsden" written over the head of the lanky-headed student in a square cap in the second row.

A good copy, same size, "Designed by W. Hogarth."

P. 198. *Æneas in a Storm*. In Shaw's sale, at Sotheby's, 1825, 2*l.* 12*s.* 6*d.*; bought by Mr. Forman, March 1, 1826, at Sotheby's, for 3*l.* 7*s.* The conceit is borrowed from the plate, p. 7, of C. Cotton's "Scarronides, or Virgil Travestie," where Æolus, at the request of Juno, raises a storm to wreck the Trojans. J. Goupy del. M. Vder Gucht sculp."

P. 198. *Morning*. Mr. Standly has a curious print, 13½ by 7½, illustrative of King's Coffee-house; "The Rake's Rendezvous, or the Midnight Revels, wherein are delineated the various humours of Tom King's Coffee-house in Covent Garden. Price 6*d.* Bickham jun. sculp." The full-faced man in this print, with the Kevenhuller hat, is copied from a figure in Plate II. of the Rake's Progress. Mr. Standly has also a full-faced portrait of Moll King, with a number of slang verses.

P. 199. *Evening*. In the proof before the girl was introduced, the man's hands and the woman's neck were printed in black.

P. 200. Copies of the *Four Parts of the Day*, the size of the originals, the designs reversed, "invented and painted by Wm. Hogarth." Published 23d June, 1740.

P. 200. *The Half-starved Boy*. The copy of this print in Mr. Standly's collection is without any date.

P. 202. *Strolling Actresses Dressing in a Barn*. The second state differs from the first, in the lady weeping having a considerable part of her hair cut away.

A good copy 14 in. by 9½.

P. 203. *Don Quixote*. "Eight prints for Jervas's Translation."

The six prints were not used in, or intended for Jervas's Translation. John Ireland says, one of the prints in Jervas without a name is by Hogarth, but that is by no means clear. The second plate that J. Ireland gives is an unfinished one, and is not out of Jervas, and more than doubtful if by Hogarth. All the other plates in Jervas are by Vanderbank, and he most probably engraved this also.

P. 208. Plate IX. "Sancho's Feast" never was intended for any edition of *Don Quixote*. It is larger, and of quite a different shape from the others.

P. 208. *Sancho's Feast*. *First state*, proof print, without letters, the second lady's face, left blank in the drawing, different from the common print. *Second state*, without writing at top. *Third state*, at top, "This Original Print was invented and engraved by Wm. Hogarth."

The original drawing was engraved by Sawyer, but not published. In three states: 1. Etching; 2. Before Letters; 3. "From the original drawing by Hogarth in my possession, H. P. S."

Of the very beautiful copy of the original drawing, aquatinted by F. C. Lewis, at the expense of Mr. Standly, Jan. 15, 1830, only seven proofs were taken off before the letters; but the plate has since been regularly published. Proofs, 2*l.* 2*s.* Prints, 1*l.* 1*s.* Mr. Standly has proofs of the plate in various states.

"*The Head of Sancho*, as originally designed by Hogarth," discovered underneath the original drawing, copied separately, "F. C. L. aqua fort. 1830." Only seven impressions before the letters. The head is a front face, with hair under the chin, and the expression is very inferior to the one afterwards drawn. This plate is published with the other.

P. 209. *The Foundlings*. *First state*, without "The Royal Charter." *Second state*, these words added. The copper-plate, with 33 impressions, was bought at Wilkinson's sale, April 17, 1826, by Martin, for 18*s.*

P. 211. *Enraged Musician*. The Milkmaid has been made a separate print, by B. Smith, under the title of "Whey."

P. 211. *Martin Folkes*. There is a small, very neat print of Folkes, copied from Hogarth's, in "*Portraits Historiques des Hommes illustres de Danmark*, per Tychonem Hoffmannum, Copenhagen, 1746," dedicated "A Monsieur Martin Folkes," &c. On the left is a portrait of Charles II., on the right a bas relief and medal of Folkes. In the top corners are the Royal and City arms; in the bottom, the arms of the Royal Society and Folkes. At

bottom are the mace and hammer of the Royal Society on a cushion. "Jacob Folkema inv. and sculp. 1746."

P. 211. *The Charmers of the Age*. The original print is in the Strawberry Hill collection. It varies in several particulars from the published copy.

P. 212. *Mystery of Masonry, &c.*—*First state*, No author's name. *Second*, "Hogarth inv. et sculp." *Third*, "London, printed for Robert Sayer," &c.

P. 212. *Coram.*—Mr. Standly has an impression of M'Ardell's print with the face and hair much lighter.

P. 214. *Characters and Caricatures. First state.*—"Received [April 12, 1743,] of [John Huggins, esq.] Half a Guinea, being the first payment for six prints called Marriage à la Mode, which I promise to deliver, when finished, on receiving Half a Guinea more. N. B. The price will be One Guinea and a Half after the time of subscribing."

A copy, same size as the print, "Designed by Wm. Hogarth." The centre face in the bottom of the print is copied from a whole-length portrait drawn by Cav. Ghezzi and etched by Pond. The two next are copied from a print, "An. Caracci del." entitled "Due Filosofi," also etched by Pond.

"Characters and Caricaturas," with Hogarth's signature, bought by Mr. Forman, at Sotheby's, March 1, 1826, for 1*l.* 2*s.*

See Hogarth's own Remarks on this plate, p. 60.

P. 214. *Marriage à la Mode*. Mr. Standly has a proof of plate I. very fine and rare. Of plate II. an unfinished engraver's etching. The lock of hair is engraved in this proof. Of plate VI. a finished proof, before letters. Also, a private etching of the figure of the Steward, copied from plate II.

Copies of Marriage à la Mode were engraved by J. Young, and published in the Angerstein Gallery. There are impressions without the writing, with open letters, and with the letters filled up. They are also well copied in the "National Gallery," published by Jones and Co; and in Major's "Cabinet Gallery of Pictures." Copied also in outline in "The English School," Paris, 1831.

P. 215, l. 17. *Fanny Cock.*—It could not be Betty Careless, for the letters are F. C. and not E. C.

P. 216, l. 18, after "strengthened," add, "and the book in the steward's pocket darkened."

P. 217, l. 15.—The cheap copies of Marriage à la Mode were engraved by Lodge and Fittler. Mr. Standly has proofs of this set, before the writing.

P. 218. *Archbishop Herring*.—*Second state*, the head only, cut out of the large print, with the words "Dr. Herring, Lord Archbishop of Canterbury," engraved round the frame. The other ornaments were omitted; the arms of the see of York being on one of the flags.

There is a caricature on Archbishop Herring, in consequence of this speech: "The Soldier, or the Church Militant." At the top is a herring. The Archbishop is dressed half as a bishop, and half as a soldier; is shouldering his musket, and surrounded by his armed clergy, with labels from their mouths.

*Archbishop Herring*, by Baron. *First state*, "Printed for S. Austen." *Second*, "For J. Hinton." An unfinished proof, "the drapery being etched with the burin, was bought for Mr. Standly at Sotheby's, March 1, 1826, for 10*l.* 15*s.* Another proof in same state is in the British Museum, where is also a proof before the arms and the letters.

P. 219. *Lord Lovat*.—Mr. Standly possesses the following curious collection of prints relative to Lord Lovat, in addition to those noticed in p. 219.

A mezzotinto portrait. "Le Clerc pinx. J. Simon fecit."

A pirated copy, "Simon Lord Lovat, drawn from the life, price 6*d.*"

A small copy, "Simon Lord Lovat." No artist's name. An octavo copy, with his arms on the right top corner.

Simon Lord Lovat, Nash den origin. William Hogarth, I. Haas sc. Hamb. 1747.

Simon Lord Lovat, cin. Schottleland, &c. with a long inscription in Dutch; no name of engraver.

Two copies, for watch papers. 1. "Simon Lord Lovat." 2. "Lord Lovat."

A London Magazine print; Lord Lovat in the centre, surrounded by the Earls of Kilmarnock and Cromartie, Lord Balmerino, and Charles Radcliffe, esq.

A small oval portrait of "Simon Lord Lovat," engraved for the Court Magazine.

An 8vo print, "Simon Lord Fraser, of Lovat," with a shell at top.

"Simon Lord Fraser of Lovat." A print, same size as Hogarth's, holding a book in his right hand, his left in his waistcoat pocket, and his legs crossed. The face, &c. taken from Hogarth's print. *Second state*, Arms of Lord Lovat added, and eight verses. "Published according to Act of Parliament, 1746."

"Through a long life of cunning pass'd,  
Old Simon, thou art caught at last;

Puzzle you may your brains with schemes,  
 Your wiles will prove but idle dreams.  
 So the sly fox, that steals a lamb,  
 With neither grace, nor fear, nor shame,  
 When once he 's trapp'd in griping gin,  
 He knows he 'll suffer for his sin."

*Third state.* Date altered to 1747, and " Executed in the 80th year of his age." At top, " Beheaded on Tower Hill, for High Treason and Rebellion, on Thursday the 9th of April, 1747."

An octavo copy of the above print. " Simon Lord Fraser of Lovat. Beheaded for Rebellion, on Tower Hill, on the 9th of April, 1747, in the 80th year of his age."

Lord Lovat, coarsely engraved after Hogarth, with four oval portraits of Lords Kilmarnock, Balmerino, Ratclif, and Cromartie. The print is intitled at top, " A monumental Print for the Rebellion in Scotland, in 1746, dedicated to all loyal subjects." At bottom, " Lord Louat."

" Thro' a long life of cunning pass'd,  
 Old Simon, thou art ketcht at last,  
 And now art trapp'd in Tower's gin,  
 You soon must suffer for your sin."

A line at bottom (probably added afterwards), " Aged 80. Executed on Tower Hill, April the 9th, 1747."

A folio print, with a cap on, and a pen in his right hand, with six verses underneath, addressed " Lord Lovat to his Royal Highness the Duke of Cumberland, sends greeting."

The Execution of the Rebel Lords on Tower Hill, a Dutch print: " De Outhorfiling van de Rebellige Lords of Groot Tower Hill." On the right is Lord Balmerino and Lord Lovat, copied from Hogarth; and on the left Lords Kilmarnock and Cromartie. In the centre a representation of the execution of Lords Balmerino and Kilmarnock, and a long inscription in Dutch at the bottom.

" Lord Lovat a S—n—g." *Second state.* " Lord Lovat a Spinning. Sold at 59, Holborn Hill." Lord Lovat is seated, spinning, and soldiers are entering to apprehend him.

" The Lord Lovat as he appeared at the time he was taken."

" Among them there was a politician,  
 With more heads than a Beast in Vision,  
 And more intrigues in every one  
 Than all the whores in Babylon ;

Could turn his word, and oath, and faith,  
As many ways as in a lathe."

The print is 15 inches by  $14\frac{1}{2}$ . Lord Lovat is seated on a wall, his right hand resting on a crutch, with a wallet by his side. In his left hand he holds this label :

"Quoth he, in all my past adventures,  
I ne'er was set so on the tenters,  
Or taken tardy with dilemma,  
Which every way I turn does hem me,  
And with inexplicable doubt  
Besets my troubled wits about."

On the walls are stuck various prints representing Lord Lovat's misdeeds. "The Lady Dowager of Lovat forced out of bed." "The magnificent monument erected to set forth the Virtues of y<sup>e</sup> Family of Lovat." "A Servant in the Cave asking for Wages." "M—— Corn and Hay Stacks were burnt to ashes one night." "When a Jesuit in France, the young Lady and her Maid." "M—— Daughter and Maid pulled out of Bed and abused, for which three of the gang were hanged." "A hundred head of large Cattle belonging to M—— all killed and lamed in one night." There has been more writing, which is cut off. I have been told that the plate was originally engraved as a portrait of a beggar, but afterwards altered as above.

"The beautifull Simone." Lord Lovat, in female dress, with a monkey by his side.

"Squire Ketch in Horrors, or the saucy Apparitions." Lovat and the other lords, with their heads in their hands, appearing to Jack Ketch, who is in prison, in irons.

Mr. Sheepshanks has the following print :

"A Funeral Ticket for Lord Lovat, March 19, 1747." Lord Lovat is seated at the bottom, with the heads of the traitors reproaching him. "You are desired to accompany the corps of the Rt. Hon. the Lord Lovat from Tower Hill to the place of interment, on the fifth day precisely, and bring this ticket with you. Performed by the Company at W———r Hall, and at their Hall, L—d—n Hall Street."

This is altered from a print published Feb. 14, 1747,—a satire on the glory of France. In the place of Lord Lovat is a Custom House to let.

A folio view of Lord Lovat's Trial in Westminster Hall, published by Carington Bowles.

"*Simon Lord Lovat*. From the original picture by Hogarth, lately dis-

covered." A wood cut, published in 1827, in Hone's Table Book, vol. I. p. 258. This is from a painting, which, in 1827, was in the possession of Mr. H. Rodd. The picture is a half-length, and is said to have been found in the house of a poor person near St. Alban's, where Hogarth painted it.

P. 221. *Garrick as Richard III.* A mezzotinto copy, same size as original, "Andrew Miller fecit. Dublin, 1746."

A lithographic copy, same size, "Drawn on stone by I. A. Cahusac." "Printed by Dawson and Vear, 51, Threadneedle-street.

A small 12mo French print. "A. Romanet sculp."

Two clever pencil drawings of *Garrick as Richard III.* (outlines) by the engraver, were sold, with an etching of the same, in Baker's sale, 1825, for 11*l.* In one, the design appears as on the plate; in the other, it is reversed.

P. 222. *Industry and Idleness.*—See Hogarth's own remarks on this series of plates, in p. 61.

P. 223.—Plate V. *First state.* The front of the woman's cap less worked upon by the graver. The group in Lavater consists of the Idle Apprentice, his mother, and the two figures near him, from this print, and the parish beadle from plate III.

Plate IX. *first state*, no smoke from soldier's pipe. Second state, smoke.

The scene of plate IX. is the cellar of a noted house, called "The Blood Bowl House." Blood Bowl Alley (now Hanging Sword Alley) was near Water-lane, Fleet-street.

At Stewart's, Feb. 1826, a set in first state sold for 5*l.*; and at Sotheby's, March 1, 1826, for 3*l.* 5*s.*

P. 225. *Hymen and Cupid.*—The magnificent mansion in the distance is Cleveden, Bucks. Ten shillings and sixpence was the subscription for *Sigismunda*; 2*l.* 2*s.* for the whole of the Election Prints. It was also used as a Receipt for the Election Entertainment. Mr. Standly has a copy, on which is written "No. 12," in the scroll, and under the print, "Election Entertainment, 2*l.* 2*s.* Wm. Hogarth."

P. 225. *Jacobite's Journal.*—Sold at Stewart's, Feb. 1826, for 1*l.* 4*s.*

P. 225. *Gate of Calais.*—See Hogarth's remarks on the print in p. 62. The print, with the Cantata, sold at Stewart's, Feb. 1826, for 1*l.* 11*s.* 6*d.*

A copy, engraved by J. June, "Invented by Wm. Hogarth."

A copy, 10 inches by 7, at top of a Cantata, "O the Roast Beef of Old England. Painted by Wm. Hogarth."

P. 226. *Mr. Palmer.*—A copy sold at Stewart's, Feb. 1826, for 3*l.* 5*s.*

P. 227. *Portraits of Hogarth.*—Hogarth's portrait, with the dog, sold at Stewart's, Feb. 1826, for 3*l.* 11*s.*; and at Sotheby's, March 1, 1826, for 2*l.*

The same, engraved by J. Young, in the Angerstein Gallery.

The same, by I. Mills, published by A. Hogg, Feb. 1, 1808.

P. 228. A small dotted oval portrait, "Holl sculp."

"Hogarth painting the Comic Muse," first state, sold at Stewart's, Feb. 1826, for 3*l.* 8*s.*; at Sotheby's, March 1, 1826, for 1*l.* 11*s.* 6*d.*; and at Col. Stanley's sale, by Evans, June, 1832, for 2*l.* 10*s.*

A whole-length portrait of Hogarth, "J. Romney sc." was published by C. Dyer, Dec. 1, 1817.

P. 229. Another portrait, for a watchpaper, with a fur cap, by R. Sayer, 1749.

A small portrait, copied from the "Gate of Calais," at the top of a superb shop-bill of "John Smith, at Hogarth's Head, facing Wood-street, Cheap-side. Engraved by B. Clowes."

P. 230. Mr. Standly has a beautiful drawing of Roubiliac's bust of Hogarth, by the late W. Alexander, Esq. of the British Museum.

The portrait, noticed in p. 230, as drawn by Worlidge, is the likeness of Ashley, the keeper of the punch-house on Ludgate-hill.

P. 231. *March to Finchley. First finished state.*—The Sunday print, "Painted and published by Wm. Hogarth, Dec. 30." Prussia with a single *s.* *Second state.* "Painted by Will<sup>m</sup> Hogarth, and published Dec. 30." *Third state.* The date altered to Dec. 31. *Fourth state.* Prussia is spelled with the two *ss.* *Fifth state.* "Retouched and improved by Wm. Hogarth, and republished June 12th, 1761."

*March to Finchley, without Dedication to the King of Prussia.*—"Mrs. Lewis (who was then, and until Mrs. Hogarth's death, in Hogarth's house) informed me that immediately after the print was published, some of his friends objecting to an English print being inscribed to a foreign potentate, he replied, "We'll soon remedy that," and directed the printer to take off a few of the impressions, covering the dedication with fan-paper. Three of these singular prints I had from Mrs. Lewis, with Hogarth's papers."—From a manuscript note by John Ireland, in the Catalogue of his Collection of Hogarth's prints.

In Chauncy's sale, in 1790, an etching of *March to Finchley*, with first impression of the print, sold for 9*l.* 9*s.*

At Stewart's, Feb. 1826, Mr. Willett bought the Sunday print for 6*l.* 15*s.*; and in second state the print sold for 1*l.* 18*s.*; at Sotheby's, March 1, 1826, the Sunday print sold for 4*l.* 4*s.*; and at Evans's, June 8, 1832, Col. Stanley's Sunday print produced the same sum.

Etchings are in the Royal Collection and British Museum ; they differ from the finished print in having the woman's face to whom the letter is offered turned away ; Tottenham Court Nursery is in quite different letters.

A small copy in outline is given in " The English School," Paris, 1831.

A small etching of a female, with a hat, by Wilson, is copied by Hogarth in his " March to Finchley."

There are two little prints taken from the " March to Finchley," 4 inches by 3, of the Drunken Drummer and the Big-bellied Woman.

Mr. Benjamin Smith engraved and published in 1824, the pieman from the " March to Finchley," under the title of " Pies."

P. 233. *Gin Lane*. At Stewart's, Feb. 1826, the print, in its first finished state, sold for 3*l.* 3*s.*

P. 233, l. ult. for Potts, read Pott.

P. 238. *Third Stage of Cruelty*.—There are two states of the wood engraving of this plate. The difference is in the letter, beginning " Dear Tommy."

P. 238. *Burlesque Paul before Felix*.—The *first state* has the following Receipt attached to the side, " Received .. of .. 5*s.*, being the first payment for two prints,—one, Moses brought to Pharaoh's Daughter, the other, Paul before Felix, which I promise to deliver, when finished, on the payment of 5 shillings more. Each print will be 7*s.* 6*d.* when the subscription is over." An impression with Hogarth's signature and seal is in the Royal Collection ; and Mr. Sheepshanks has one, " May 16, 1751, of Henry Needles, Esq."

There are impressions without the Devil, and " etched," and with the alterations in the water.

At Stewart's, Feb. 1826, this print with the receipt and two common impressions, sold for 2*l.* 8*s.*

There is a close copy of the plate, in its third state, with " Paul before Felix, in the Dutch Taste," written in two lines underneath.

P. 241. *Paul before Felix*. *First state*. " Engraved by Wm. Hogarth, from his original painting in Lincoln's Inn Hall, and published by him Feb. the 5th, 1752." These last words, " and published," &c. are carried off and engraved at the right-hand corner of the print, and not connected with the other words. *Second state*. " Engraved by Wm. Hogarth, from his original painting in Lincoln's Inn Hall, and published as the Act directs, Feb. 5, 1752." The words " Engraved—directs" are connected together in the centre of the print ; and Warton's critique is printed at the two bottom corners. *Third state*. Warton's critique taken out.

P. 241. *Paul before Felix, with fewer figures*.—Second state, with Warton's critique, bought at Stewart's, Feb. 1826, for the British Museum, 10*l.* 10*s.*; and at Sotheby's, May 1, 1826, sold for 6*l.*

There is a small copy of this plate, 14 inches by 10.

P. 243. *Moses brought to Pharaoh's Daughter*.—Second state, with Warton's critique, bought at Stewart's, Feb. 1826, for the British Museum, for 13*l.* 2*s.* 6*d.*; and at Sotheby's, March 1, 1826, sold for 6*l.*

P. 243. *Columbus breaking the Egg*.—There is an engraver's proof in the Royal Collection. The receipt, with Hogarth's signature, and four other plates, sold at Sotheby's, March 1, 1826, for 2*l.* 12*s.* 6*d.*

P. 243. *Analysis of Beauty, Plate I*.—Prints copied by Hogarth in plate I. Fig. 1. A travelling governor, Cavalier Ghezzi delin. A. P.[ond] fecit, 1737. Fig. 19. Mr. Quin, in the character of Coriolanus; in the same dress as in the Analysis, but a front, instead of a back view. Fig. 34. Venus and Cupid; these are copied from a painting by Jac. da Pientimo, which was raffled for in 1734; and at the top of the ticket for the raffle the picture is engraved by Vandergucht.

P. 244. In *Second state of Plate II. of Analysis*, the ribbon of the necklace of the principal female lengthened; the dress of the principal male figure darkened. *Third state*. The male figure altered to what has been called George the Third, and the sleeping figure put into the empty chair. *Fourth state*. The ribbon of the necklace is still longer.

P. 245, l. 18, read, "plate II. is the same height as the original, but not so wide by one inch." Line 22, read "six plates;" and after line 27, add, "6. Variety, or the Dolphin Candlestick, in Title to vol. III. of "Hogarth Illustrated."

In a German translation of the Analysis, by Mylius, 1754, these two plates are excellently copied in the same size.

In 1805 was published "*Analyse de la Beauté de Guillaume Hogarth, précédée de la Vie du Peintre, et suivie d'une Notice chronologique, historique, et critique, de tous ses ouvrages de peintre et de gravure*. Fo. a Paris, An. XIII. 1805." It is a translation into French of the Analysis and of the Biographical Anecdotes, in 2 vols. by Jansen, librarian to Talleyrand. The two plates are well engraved, but have no name of the engravers. The account of the plates has additions from John Ireland and Lichtenburgh.

P. 246. *Crowns, Mitres, &c.* l. 17, read, *Third state*. Subscription erased. In Hogarth's hand-writing is inscribed, "1. The Entertainment. 2. Canvassing for Votes. 3. Polling at the hustings. 4. Chairing the Mem-

bers." At the bottom, a Receipt, engraved on another piece of copper, "Received of . . . . . One Guinea, being the first payment for four prints of an Election, which I promise to deliver, when finished, on the receipt of One Guinea more." *Fourth state.* The crown, which, in the preceding states, is that of the Prince of Wales, is altered to that worn by the younger sons of the King. The reason is, that Frederick Prince of Wales was dead, even before the first was sent out, and there was at that time no Prince of Wales. *Fifth state.* At the bottom is engraved, "Received . . . . . 15s. being the first payment for three prints representing the Polling for Members of Parliament, Canvassing for Votes, and Chairing the Members, which I promise to deliver, when finished, on the payment of 16s. & 6d. more. N. B. The price will be raised when the subscription is over."

At Stewart's, Feb. 1826, Mr. Willett bought the Receipt, first state, with Hogarth's handwriting, for 4*l.*

P. 248. *Election Entertainment.* — In the Collection of an Amateur (Thomas Wilson, Esq. of Baker Street, and Dulwich) was a valuable engraver's proof before the writing, which was formerly Mr. Baker's. In this there is a glass over the door-light, and the reflection of the stag's horns is seen in it. The lower part of the napkin held by the boy making the punch, is much less worked upon; the door by the woman fiddling is not inserted. Hogarth has slightly tinted the lemons, for an experimental effect, probably to keep down the masses of white, which a little predominate. No door at the wainscot at the back of the parson. *Second state*, line 7, read Richard Sly; line 18, read, the handkerchief round the butcher's head, &c.

In the Royal Collection are two unfinished engraver's proofs of plate II. Canvassing for Votes; and a proof of plate IV. Chairing the Member, before the writing. At Stewart's, Feb. 1826, plate I. in third state, and plates II. III. and IV. in first state, were bought by Mr. Wellesley for 5*l.* 5*s.*, and plate I. in fourth state, "the whole," and "five hats," 12*s.*; ditto, "lemons and cobweb," 2*l.*; and ditto, "with lemons before cobweb," 3*l.* 12*s.* These last three were bought for the British Museum. The proofs of the Election Entertainment, and Canvassing for Votes, sold at Baker's sale, were bought by Mr. Wilson. A set, in the first state, sold in Shaw's collection, at Sotheby's, May 19, 1825, for 9*l.*; in Orde's collection, in same sale, for 7*l.*; at Sotheby's, March 1, 1826, for 5*l.* 5*s.*; and in same sale, another set was bought by Mr. Forman for 5*l.*

Etchings of the four Election prints by Heath, were published by John Bell, 1807.

P. 250. *England*. In first state, bought at Stewart's, Feb. 1826, by Mr. Willett for 2*l*.

Mr. Sheepshanks has an impression of *France*, in *second state*, before the cross hatchings on the frogs, and also on the hind quarters of the horse.

P. 250. *The Bench*. *First state*. The word "Character" not inserted at top. After the word "Drawing" is added, "Addressed to the Hon'ble Col. T—ns—d." In the third line from bottom, "or a Dwarf," and in the next line, "or less," both not inserted, and before the correction in "exaggerated." They are some copies with the line, "Addressed," &c. scratched out.

P. 251. *Cockpit*. A quarto copy, "J. Scott sculp." was published May 1, 1797, by J. Wheble, in the *Sporting Magazine*.

P. 252. *Tristram Shandy*.—The copy of the Frontispiece to vol. IV. engraved by John Ryland, was rejected by Hogarth and Sterne. There is a copy of this Frontispiece under a portrait of Sterne.

Mr. Sheepshanks has an etching (probably by an Amateur) of Dr. Burton, of York, without any writing on the plate. Query, Can Hogarth have taken the figure of Dr. Slop from this print, or is the print copied from Hogarth?

P. 252. *Frontispiece to Kirby's Perspective*.—Mr. Standly has an impression, with the column unfinished. It was bought by him in Baker's sale, 1825, amongst other prints engraved by Woollett.

P. 253. *Mr. Huggins*.—*First state*. A proof without writing, and no bust of Ariosto, or inscription, "Dante," &c. In *second state* "Huggins," with bust, &c. added. "Hogarth pinxt. Major sculp."—This portrait was sold at Stewart's Feb. 1826, for 1*l*. 6*s*.; and at Sotheby's March 1, 1826, for 1*l*. 2*s*.

P. 253. *The Lady's Last Stake*.—This plate was sold at Stewart's Feb. 1826, for 4*l*. 5*s*. For an anecdote respecting this painting see *Gentleman's Magazine*, 1822, ii. 487; by which it would appear that Hogarth intended the lady as a portrait of Miss Salusbury, afterwards Mrs. Piozzi, at the age of sixteen.

The following is a copy of a letter from the Earl of Charlemont to Mrs. Hogarth, in the possession of Mr. Standly, which relates to the engraving the *Lady's Last Stake*:

"MADAM,

Dublin, July 2, 1781.

Previous to the letter with which you have honoured me, an application was made to me, through a very particular friend of mine, for leave to make an engraving of the *Lady's Last Stake*, to which I returned for answer, that

I had no objection, provided the execution was such as to do justice to the picture, and to the memory of its excellent author, and that the drawing should be made in Dublin, as I could never submit to trust so valuable a possession to the dangers of so long a passage as from hence to London. In consequence, however, of your letter I have by this post written to my friend, and have mentioned to him my fixed resolution of preferring you to any person whatsoever, assuring him I would never consent to the interference of any other person without your positive consent signified to me in your own hand-writing. I have also desired this gentleman, Mr. Malone, to wait upon you, and communicate to you the paragraph of my letter relative to this business. How indeed in any affair of this nature could I have acted otherwise, consistently with the affectionate regard which I had for your deceased husband, of whose friendship I ever shall be proud, and whose memory will ever be dear to me? I have the honour to be, madam, your most obedient and most humble servant,

CHARLEMONT."

P. 254. *Frontispiece to Artists' Catalogue.*—*First State.* Without motto. *Second.* Motto, with JUST. *Third.* With Juv. *Fourth.* A new plate, with letters on the trees larger. The head of the King is also different, and no cross lines on the pedestal.

P. 254. *Tail-piece to Artists' Catalogue.*—A copy entitled, "The French Monkey turned Artist." The monkey has a label from his mouth, with six lines on it, and a man is introduced, with a label from his mouth, with six lines on it, and holding another label, with twelve lines on it.

Mr. Sheepshanks has a curious contemporary memorandum, which says that the monkey is intended to represent Dr. Hill,—it is "the very man, his make, his shape, his air, and himself all over."

P. 255. *Time Smoking a Picture.*—*First state.* "1761. Rec<sup>d</sup> — of — half a guinea, being the whole payment for a print of Sigismunda mourning over the heart of Guiscardo her murdered husband, w<sup>ch</sup> I promise to deliver when finished. N. B. The price will be 15s. after the subscription is over." *Second state.* Without "Crates." *Third State.* "Crates" added. The British Museum copy, without "Crates," was bought at Stewart's, Feb. 1826, for 3*l.* 3*s.*; and in same collection is one with the Receipt, bought at the same sale for 3*l.* 3*s.*

P. 258. *Farmer's Return.*—The first state of the Farmer's Return, which is prefixed to the Interlude, has the smoke of the candle straight up, and there are marks of the bricks where the plaster is broken off the wall; agreeing in both respects with the original drawing in the possession of Mr. Standly, which was formerly Ireland's.

P. 258. *Farmer's Return*.—Mr. Standly has a proof before the writing. A copy, same size, with a passage from the Interlude underneath, published by Laurie and Whittle, 12 June, 1804.

An 8vo copy, "W. Hogarth delin."

P. 258. *Enthusiasm Delineated*.—Line 3 from bottom, instead of Duke of Roxburgh, read W. Meyler. It is now in the possession of his aunt Mrs. Jarratt, whose husband bought his collection of Hogarth at the sale of his effects in Grosvenor-square. Mr. Meyler, it is said, gave fifty guineas for the print.

In the original print, formerly in Mr. Baker's possession, and now in Mr. Standly's, the writing is very differently arranged from the one copied by I. Mills, and published by J. Ireland. The sketches of the windmill, the scales, &c. are very slightly indicated. I am informed, by Mr. Mills the engraver, that the original print had the following written on it in Hogarth's hand, but that it was omitted in the copy. Under the words, "A Methodist's brain:" "When this figure is found impressed on the human brain, it shews the true indwelling place of the Holy Spirit from the imaginary. See Dissections at Surgeons' Hall and Bedlam. N. B. This mark of salvation appears but faintly, unless the person has committed a murder once in his life-time." There are proofs of I. Mills's copy before the writing, and only "Published by J. Ireland, Nov. 12th, 1795."

P. 266. *Times*, pl. I.—In *First state*, the handle of the pot under the fiddler, white. At Stewart's, Feb. 1826, pl. I. in first state, sold for 1*l.* 10*s.*

P. 269. *Times*, pl. II.—*First state*. Before the usual writing was engraved, and with the line of publication only, in hair lines.

P. 269. *Dr. Morell*.—There are proofs without any letters. *First state*, "æt. 60." *Second*, "æt. 60," and "Thesaurus."—*Second Plate*. There are proofs without any writing; this plate is rather shorter than the former, and the padlock is different. It was used as the frontispiece to Dr. Morell's Translation of Seneca's Epistles.—This portrait has been engraved again for Dr. Maltby's Thesaurus.

P. 269. *H. Fielding*.—A tracing on oil paper, probably by Basire the engraver, is in the Royal Collection.

P. 270. *John Wilkes*.—There are numerous English and Foreign copies of this Hero of the Mob.

A close pirated copy, same size, "John Wilkes, Esq. drawn from the life, and originally etched in aquafortis by William Hogarth."

A good octavo copy; no writing.

A small quarto copy, three-quarter size, "John Wilkes, Esq. drawn from the life, and etched in aquafortis. Price six pence."

A German quarto print, "Gravé par Bause à Halle, après l'original du Sieur Hogarth, à Londres."

A small Vienna copy, "John Wilkes, Esq. Gravé d'après l'original du Sieur Hogarth, à Londres. John Martin Will excud. Aug. Vind."

A small Berlin copy, "John Wilkes, Esq. Gravé d'après l'original du Sieur Hogarth. C. B. Glassbach sc. & exc. Berolin."

P. 271. *The Bruiser*.—C. Churchill.—*First state*. Three of the upper knots of the club are left *white* (white lies), and the palette empty. In the inscription, "Modern Hercules." *Second state*. The lies shaded, the ruffle cross-hatched, and the palette still empty. In the inscription, "Russian Hercules." *Third state*. Lines drawn across the inscription, "A New Way to Pay Old Debts," &c. *Fourth state*. The political print introduced in the palette. Hogarth with *white* cocked hat. Price 1s. 6d. *Fifth state*, Hogarth's hat *black*, and "Infamous," inserted before fallacy, and "N. B." on the club. "Dragon of Wantley," after "I warant ye," in the inscription.

A copy of the fourth state, "A. Bell sc."

At Stewart's, Feb. 1826, the plate in first state (*white* lies) sold for 2*l.* 10*s.*; and at Yates's sale, 1826, for 1*l.* 15*s.*

P. 271. *The Weighing House*.—The original is a quarto print without painter or engraver's names. It is the Frontispiece to the 4to edition of Clubbe's "Physiognomy." This print was bought by Mr. Willett at Stewart's, Feb. 1826, for 2*l.* 12*s.* 6*d.*; and at Sotheby's, March 1, 1826, the large and middle sized plates and copy were bought by Mr. Sheepshanks for 3*l.* 3*s.*

An 8vo copy of the figures only, and reversed, "Hogarth Invt." 6 $\frac{3}{4}$  high, 4 $\frac{3}{8}$  wide.

A small copy, "W. Hogarth delin. Luke Sullivan sculp."

P. 272, l. 2, for 8vo, read 12mo.

P. 272. *A Witch on a Broomstick*.—"W. Hogarth invt. F. M. L. C. (Francis Morillon Le Cave) sculp."

P. 272. *Satan, Sin, and Death*.—Only five impressions of the first plate are known. It is 21 inches wide, by 17.

From a MS. note signed I. at the back of Mr. Standly's impression: "1st

impression presented to Mrs. Hogarth. [Mr. Standly's impression.] 2d, to Mr. Townley, brother to the engraver, now in the collection of Mr. Crickett, of the Commons. 3d, to Dr. Monro, now in the collection of the Hon. Wm. Windham. [This was bought at the sale of Dr. Pitcairn's Hogarth in 1824.] Only two other impressions are known; one is now in the collection of Mr. Gipps."—"Only two other impressions of the print are in being. I was offered twenty guineas for this print." This note is written by S. Ireland; see his Cat. 1797.

*Variations in Thane's copy.* 1, without writing, dated Nov. 20, 1790; 2, another proof, dated June 1, 1792; 3, writing added.

The copper-plate of Thane's copy, with 260 impressions, bought at Wilkinson's sale, April 17, 1826, by Mr. Martin, for 2*l.* 14*s.*

P. 273. *Pool of Bethesda*.—Proof before writing. "Ravenet and Picot sculpservunt."

P. 273. *The Politician*.—The early impressions have "31st Oct." written with a pen.

P. 273. *Solsull*.—*First state*. Longer inscription after "Engraver," "from a sketch by Hogarth, in the possession of Sam. Ireland."

P. 273. *Gabriel Hunt* and *Benjamin Read*.—*First state*. The writing in open hair lines.

P. 274. *Hogarth's Tour*.—*First state*. The plates printed in outline, and afterwards coloured in imitation of the original drawings; the descriptions written with a pen. *Second state*. Plates tinted, but without the inscriptions, which are written with a pen. *Third state*. With the writing in open hair lines. *Fourth state*. Letters filled up.

P. 274. *Staymaker*.—*First state*. Proof before the writing, which is added with a pen, is in the Royal Collection.

P. 274. *Debates on Palmistry*.—*First state*. Proof before the writing, is in the Royal Collection. *Second state*. Lettered, "A Consultation of Physicians." *Third state*. "Debates on Palmistry."

P. 274. *Shrimps*.—*First state*. Etching. *Second*. Proof printed in red ink before the writing. *Third*. Letters in hair lines. *Fourth*. Letters filled up. *Fifth*. Livesay's name omitted as publisher. Proof before the writing is in the Royal Collection.

P. 274. *Fat Man*, &c. was published in Oct. 1788.

P. 275. *Taylor's Epitaph*.—*First state*. Letters in hair lines.

P. 275. *Orator Henley Christening a Child*.—This print is the size of the original painting. It was not engraved by Jane Ireland, but by S. Ire-

land; it has "Ireland fecit," at the bottom. J[ane] Ireland engraved the smaller one which is in the "Graphic Illustrations."

Another copy, "Hogarth del" very like the original. This copy was by S. Ireland. It has no date to it.

P. 275. *A Landscape*, was published March 1, 1786.

P. 275. *Head of a female Moor*. This was etched by S. Ireland from an original sketch in his possession.

P. 275. *Hogarth's Cottage*. Engraved by Mr. Campfield, a surgeon, on a breeches button, the size of a half crown. Mr. Standly has the original print, impressions of which are very rare. It was published long before 1786.

A very bad copy, "from the original design in the possession of Sam. Ireland, was published March 1, 1786, by W. Dickinson, No. 158, New Bond Street."

P. 276. *Characters at Button's Coffee House*.—The *Letter-box* at Button's was engraved in S. Ireland's "Graphic Illustrations," vol. I. p. 29. There is also a private engraving of it, "H. Mutlow sculp." done at the expense of the late Christopher Richardson, Esq. of Covent Garden.

P. 276. *Sealing the Sepulchre*, and *The Sepulchre*. Both these plates, before the writing, are in the Royal Collection. The copper-plates of these two prints were bought at Wilkinson's sale, April 17, 1826, for 1*l.* by Mr. Daly.

P. 276. *Drunken Party*.—In 1790 was engraved a drunken party, consisting of four gentlemen, and one drunk at full length. They met to drink a hogshead of claret, and not to separate till it was all drank out. From Lord Boyne's collection. A large dotted print, by Cheeseman, 16 inches by 13. London, published Oct. 1, 1790, by E. Walker, No. 7, Cornhill.

P. 277. *Hardy's Shop Bill*.—The original print is in the Royal Collection. The left or torn side of it is supplied by a pen and ink drawing, but this is not shewn in the engraved copy. This is said to be unique; from whence then could the torn side be supplied?

P. 278. *Lee's Shop Bill*.—The original is in the Royal Collection.

P. 278. *Oratory Chapel*. This was probably a forgery by Powell. See Richardson's note on Joe Miller's Ticket, p. 301. The original print is in the Royal Collection.

P. 278. *Justice Welch*.—*First state*. "Justice Welch, from an original sketch by Hogarth, in the collection of Sam. Ireland. The portrait was begun and finished within an hour, by which a considerable bet was won." *Second state*. "Justice Welch. W. Hogarth pinxit. S. I. sculp."

P. 278. *Theodore Gardelle*.—*First state*. With a long account of him. Published April 1, 1786. *Second state*. With the writing omitted, as published in "Graphic Illustrations."

P. 278. *Shepherd Boy*. "Hogarth del. Sam. Ireland fecit," was published March 1, 1786.

P. 284. *Sigismunda*.—Basire's etching was published May 5, 1790, by James Basire.

P. 284.—The mezzotinto of Sigismunda is by Dunkarton. Published Feb. 1, 1793. *First state*. Unfinished etching, in Mr. Standly's possession. *Second state*. Another etching, the dress more finished. *Third state*. The finished print, as published.

P. 284. *Lavinia Fenton* was published in 1799 in vol. II. of Sam. Ireland's "Graphic Illustrations."

P. 284. *Heidegger in a Rage* was published in 1798, in vol. III. of J. Ireland's "Hogarth Illustrated."

V. 285. *Savoyard Girl*.—Published by W. Sherlock, Jan. 11, 1798. Print before the writing was sold in Baker's sale.

P. 286. *Concert Ticket*. "St. Mary's Church, five at night." Several performers playing on different instruments. "William Hogarth inv. G. Vandergucht sculp." Probably designed as well as engraved by Vandergucht. In Gulston's sale sold for 3*l.* 4*s.* Copied in S. Ireland, II. 42.

P. 286. *Auction of Pictures*.—"A pen and ink sketch, drawn by Joseph Haynes, from the original sketch in my possession. S. IRELAND."—This sketch is now in the Royal Collection.

P. 286. *Hippisley* in the character of Sir Francis Gripe. This should hardly be inserted among Hogarth's prints, as it is copied from a print by Sykes, in the British Museum.

P. 287. *Mary Stuart, Queen of Scotland*.—Proofs before writing are in Mr. Standly's collection, some touched upon by Bartolozzi.

P. 288. *Musical Study*. Against the wall is the portrait of Francisco Bernardi Senesino, from a print by Vanhaecken, 1735.

## LIST OF PRINTS

PUBLISHED

## TO RIDICULE HOGARTH AND HIS WORKS.

“A new Dunciad, done with a view of fixing the fluctuating ideas of Taste, &c.” By Paul Sandby.

“A Mountebank Painter, demonstrating to his admirers and subscribers that crookedness is the most beautiful; with his Trumpeter, his Fool, his Puff, and his Fiddler.”

“The Author run Mad. By his own Folly struck with Lunacy,” 1754.

“An Author sinking under the weight of his own Analysis.”

“The Analyst be——n, in his own Taste;” a vile, nauseous, and vulgar print. By Paul Sandby.

“Pugg’s Graces, etched from his original Daubing. A. C. invt. et sculp. Published according to Act of Parliament, 1753—4.” By Paul Sandby. Fully described in John Ireland’s *Hogarth*, iii. 114.

The Temple of Ephesus in Flames, and inscribed, “A self-conceited, arrogant Dauber, grovelling in vain to undermine the ever-sacred monument of the best painters, sculptors, architects, &c. in imitation of the impious Herostatus, who with sacriligious flame destroyed the Temple of Diana, to perpetuate his name to posterity.” 1753. By Paul Sandby. Fully described in John Ireland, iii. 117.

“Burlesque sur le Burlesque,” with a French inscription, a large print. The satire of this is principally aimed at the “Burlesque Paul before Felix.”

The same print, with slight variations, and an English inscription, “The Burlesquer Burlesqued. The Progress of a Pug Dog in y<sup>e</sup> Art of Painting, with his invention by a variety of lights to produce the effect of all y<sup>e</sup> great painters.” Hogarth is depicted with satyr’s legs, painting what the designer calls “a history-piece, suitable to the painter’s capacity, from a Dutch manuscript.” This history-piece is a Dutch delineation of Abram

sacrificing Isaac, by pointing a blunderbuss at his head ; with an angel hovering over the figures, &c. See John Ireland, iii. 119.

“ Burlesque of the Burlesque Paul ;” magic lantern, &c.

“ The Painter’s March from Finchley, dedicated to the King of the Gipsies, as an encourager of arts,” &c.

“ The BUtifier, a touch upon the Times, plate I.” 1762.

“ The Times, plate I, 1762.” Hogarth’s head, with the body of an ass, and underneath, “ Observations on the Times, a new song,” consisting of nine verses.

“ The Times, plate II.”

“ The Raree Show, a political contrast to the print of the Times, by Wm. Hogarth. The full and whole play of Dido and Æneas.” By Paul Sandby.

“ The Boot and the Blockhead.”

“ The Vision, or M——n — st——l Monster.”

“ John Bull’s House in Flames.”

“ The Bruiser Triumphant, a Farce. The principal characters by Mr. Hog—ass, Mr. Wi—k—s, Mr. Church—ill, &c. Walk in, Ge’men and Ladies, walk in !” With a curtain inscribed, “ A harlot blubbering over a bullock’s heart.” Hogarth as an ass, with Wilkes holding him by the ears, and Churchill sitting, with a pen in his hand, about to write Hog-Ass’s life.

“ Tit for Tat ; or, Wm. Hogarth, Esq. principal painter to his Majesty, drawn from the life, and etched in aquafortis. Published by J. Pridden, Fleet-street.” Hogarth is painting Wilkes’s portrait. By Paul Sandby. The original drawing is in the collection of Mr. Standly.

“ The Bear and Pugg ;” a small print, representing Churchill and Hogarth snarling at each other.

Pug the painter following the example of Mess. Scamble, Asphaltus, and Varnish.

A brush for the sign painters.

Hogarth Vindicated. A Club of Artists by Burgess. This is in defence of Hogarth.

A sign for an Exhibition. A wonderful sight.

“ Pug, the snarling cur, chastised, or a cure for the mange, prepared by J. Wilkes, Esq. and C. Churchill.”

“ The Hungry Mob of Scribblers and Etchers. Alex<sup>r</sup>. Mackenzie inv. and sculp. 1762.” Figures of Hogarth, Shebbeare, Dr. Johnson, &c. with Lord Bute dispensing bribes, and four verses underneath.

“The Grand Triumvirate, or Champions of Liberty.” Three portraits, with three acrostics of Wilkes, Bute, and Hogarth; described in Nichols, iii. 309.

“A Set of Blocks for Hogarth’s Wigs.”

“The Combat. An English knight errant mounted rampant (on a goose), descended in a waving line from Don Quixot de la Mancha.”

“Wm. Hogarth, Esq. cut in wood from the life,” appeared in North Briton, N. XVII.

“Wm. Hogarth, Esq. drawn from the Life.” Hogarth holds the Times and Wilkes’s picture in his hand. In the upper corner is a portrait of Lord Bute, with pension of 300*l.* per ann.

“An Answer to the Print of John Wilkes, Esq. by Wm. Hogarth.” Hogarth sitting, with cloven feet, with a print of Wilkes in his hand, &c.

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The Caricatures on Hogarth by Paul Sandby were collected into a Part, and labelled “Retrospective Art, from the Collection of the late Paul Sandby, Esq. R.A.” The Part sold for 1*l.* 5*s.*

# ACCOUNT

## OF

### PAINTINGS BY HOGARTH.

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1726.

*Twelve Pictures of Hudibras.* Bought in Mr. John Ireland's Sale, March 3, 1810, for 52 guineas, by Mr. Twining, in whose possession they now are.

*Copy from Mr. Ireland's Will.*

“ I leave it as my dying declaration,\* that the Twelve Pictures of Hudibras, were as certainly (in my most decided opinion) *painted by Hogarth*, as the Marriage-à-la-mode was; and this opinion is founded on the most deliberate examination, and has been coincided in by the best judges of painting that I know.”

In the mansion of Wm. Sawbridge, Esq. at East Haddon, co. Northampton, are twelve humorous Sketches said to be by Hogarth, illustrative of Hudibras.†

The late Mr. W. Davies, bookseller, in the Strand, had, in 1816, twelve small pictures of scenes in *Hudibras*, by

\* Notwithstanding this solemn declaration, this important series of Paintings is supposed by competent judges to have been painted by Heemskirk.

† Baker's Northamptonshire, I. 164.

Lepipre, a man under whom Hogarth is said to have studied; and the subjects so familiar to all as executed by Hogarth from *Hudibras*, are so similar to these twelve pictures, that Mr. Davies considered there could not be a doubt of Hogarth having copied them.

Mr. J. Britton has also a series of twelve designs on panel, illustrative of Butler's *Hudibras*, designed and coloured in a superior manner. He bought them, as painted by Hogarth, at Southgate's; but Sir Thomas Lawrence pronounced them to be by Vandergucht.

1728.

*The Wanstead Assembly*, painted for Lord Castlemain. This was the first picture that brought Hogarth into notice. It was exhibited in the British Gallery in 1814; and was then the property of W. Long Wellesley, Esq. It was in the catalogue of his effects in 1822, but was bought in by the family.

1729.

*The Committee of the House of Commons, examining Bambridge*. All portraits (see Nichols's *Hogarth*, III. 90). This picture was painted in 1729 for Sir Archibald Grant, of Monnymusk, Bart. It became the property of William Huggins, Esq., and after his death passed into the collection of the Earl of Carlisle. Engraved in 1803. It is surmounted, on the frame, with a bust of Sir Francis Page, with a halter round his neck; as is the scene in the *Beggar's Opera*, its companion, with a bust of Gay.

A repetition of this painting was purchased several years ago at Christie's auction-room, by Robert Ray, Esq. from which, by that gentleman's permission, Mr. Thomas Cook, in June 1803, published a fine large print.

A sketch in oil of the same subject, was given by Hogarth to Horace Walpole, of which Mr. Walpole thought very highly. It is now in the Strawberry Hill Collection.

*Scene in the Beggar's Opera.* Of this subject Hogarth painted at least two copies. One as a companion to the Committee of the House of Commons for Sir A. Grant, with a bust of Gay on its frame. This afterwards became successively the property of Mr. Huggins, Rev. Dr. Monkhouse, Count De Salis, and Thomas Bowerbank, Esq. its present possessor. Engraved in 1816.

A repetition of this painting was made for Mr. Rich, of Covent Garden Theatre, and in 1762 was purchased by Thomas fourth Duke of Leeds, for £35.; and, I believe, it is the same picture that was lately in the collection of J. W. Steers, Esq. of the Inner Temple; was exhibited at the British Gallery in 1814; was bought at Christie's, about six years ago, by Mr. Segulier; and was sold in 1832, in the collection of George Watson Taylor, Esq. M.P. of Erle Stoke Park, Wiltshire, for 70 guineas. Engraved in 1790.

*Henry VIII. and Anna Boleyn.* Painted for Vauxhall Gardens. Engraved in 1729.

1730.

*Before and After*; painted for Mr. Thomson, Dec. 7, 1730. These two little pictures were the property of the late Lord Besborough. They were sold on his Lordship's decease, in Feb. 1801, at Christie's rooms, and are now in Mr. Willett's possession. Engraved in 1736.

A slight sketch in oil of *Before*, the size of the print, is among Hogarth's Prints in the Royal Collection. It has material variations. The man and woman are in different

attire, and their expression is more genteel than in the Print.

Two other Pictures, on the same subject, but quite different in design, were on sale at an eminent printseller's in London in 1832. The scene was laid in the open air, and the man and woman both very young and very handsome. The head-dress of the female like Hogarth's Portrait of Miss Rich. The size of these two pictures is  $17\frac{1}{2}$  in. wide by  $12\frac{1}{4}$  high. The design is very easy, and the execution beautiful; but the second Picture, from the nature of the subject, not fit for exhibition.

About 1730.

*The Politician*; said to be intended for Mr. Tibson, laceman in the Strand. Given by Hogarth to his friend Mr. W. Forrest, at whose death it came into the possession of his executor, Peter Coxe, Esq. and was purchased at his sale by Mr. W. Davies, bookseller in the Strand. Exhibited at the British Gallery in 1814. It was in the collection of George Watson Taylor, Esq., at whose sale, in 1832, it was bought by Count Woronzow, for 30 guineas. Engraved in 1775.

1731.

*A Scene in the Indian Emperor, or Conquest of Mexico.* Exhibited in 1814; then in the collection of the Earl of Upper Ossory; and now in possession of Lord Holland. Engraved in 1791.

1733.

*Southwark Fair.* At the sale of pictures belonging to Mrs. Edwards, in 1746, this picture sold for £19. 8s. 6d. It afterwards was at Valentines in Essex, once the property of

Sir Charles Raymond, and afterwards of Donald Cameron, Esq. It was sold in October 1797, and again at the European Museum in 1800. Destroyed by fire at Mr. Johnes's at Hafod, March 13, 1807. Engraved in 1733.

*The Laughing Audience.* Exhibited in 1814; then in the possession of the Right Hon. Richard Brinsley Sheridan; and afterwards in that of G. Watson Taylor, Esq. M.P., at whose sale, in 1832, it produced 20 guineas. It was originally called "A pleased Audience at a Play."

1733-4.

*Harlot's Progress*, six pictures. Sold at Hogarth's auction in 1745 for £14. 14s. each. Purchased by Alderman Beckford. Five were burned at Fonthill in 1755; the sixth is now in the possession of the Earl of Charlemont. Published by Hogarth in 1734.\*

Mr. Halls, police magistrate, Bow-street, has what he conceives to be the first four of the original sketches of the *Harlot's Progress*. They are in a very rough, obscure, and dirty state, but are little really injured by time. They are very free and genuine in the touch.

Before 1734.

*The House of Commons, during the administration of Sir*

\* Good copies of these six pictures, said to be painted by J. Collet, size 25 in. by 20, were on sale at Messrs. Smart's, in Tichborne Street, in 1832. In the sixth picture the head-dress of the clergyman differs from the print. Instead of a wig, he wears his own hair, turned up, and a black scull-cap; instead of a band, a collar.—Mr. Henry Hewitt had in 1817 two very large Paintings of the first and fifth scenes of the *Harlot's Progress*. They resemble the Prints, and are tolerably well executed.

*Robert Walpole*; painted by Hogarth and Sir James Thornhill. It is now at Clandon, in the collection of Earl Onslow. Engraved by Fogg in 1803, and copied in vol. II. of Nichols's *Hogarth*. The picture is very dark, and not agreeable.

Before 1735.

*Woman swearing a Child to a grave Citizen*; in the possession of the Rev. Mr. Whaley, of Ecton, Northamptonshire. Exhibited in 1814. Engraved in 1735.

*Orator Henley christening a Child*. This beautiful sketch in oil, 13 inches by  $9\frac{1}{2}$ , was in 1785 in the possession of Mr. S. Ireland, who purchased it of Mrs. Hogarth. It was sold by him in a sale at Christie's May 6, 1797, for £3. 3s. In 1814 it was exhibited at the British Gallery, when it was the property of the late R. Payne Knight, Esq. and passed with his collection to the British Museum. It is an exquisite morceau; the faces of Orator Henley and the young mother are very highly finished, equal to the finest specimens of the Master. Engraved by S. Ireland in 1785, and again smaller by Jane Ireland, in vol. I. of "*Graphic Illustrations*."

1735.

*Rake's Progress*; eight pictures. Sold in Hogarth's sale in 1745, for 22 guineas each; purchased by Alderman Beckford; by Col. Fullerton, at Mr. Beckford's sale, for 650 guineas; and in 1802 by Sir John Soane for 580 guineas; now in his possession.

The original sketch in oil, of plate VI. of the *Rake's Progress*, was, in 1782, at Mrs. Hogarth's, in Leicester Fields. The principal character was sitting, and not thrown upon his knees in execration.

*Rake's Progress*. Sketch in oil for the second scene, but rejected by Hogarth. It differs materially from the

one published by him. In the centre is the Matchmaker, or the Father; on his left the Old Maid, (both engraved in this work, p. 193), and on the other side is the Bridegroom. The back-ground is highly finished. On the walls are several pictures. One is a *Satire on Transubstantiation*, (engraved in vol. I. of S. Ireland's Graphic Illustrations, p. 122). Two others are, a Holy Family, and the leg and foot of a friar, with part of his habit; (also engraved by Mr. S. Ireland). The last is placed under the former, so as to give the idea of one picture; in the same way as the picture of Moll Flanders is hung over the legs of a soldier, represented in the tapestry, in pl. V. of *Marriage-à-la-mode*. The whole picture was afterwards engraved in vol. II. of Mr. S. Ireland's work, p. 91. The painting was bought by Mr. S. Ireland, at Mrs. Hogarth's sale in 1790; and at his sale, in 1801, by Mr. Seguier, for £3. 15s. It is now in the possession of John Hawkins, Esq. of Bignor Park, Sussex.

*Distressed Poet.* Given by Hogarth to Mrs. Draper, the celebrated midwife, and sold at her death for £5. 5s. to Mr. Ward; and purchased at Mr. Ward's sale by the late Lord Grosvenor for £14. 14s. Now in the collection of the Marquess of Westminster.

*Modern Midnight Conversation.* Presented by Hogarth to Mr. Rich, of Covent Garden Theatre; his widow left it to her nephew General Wilford, who gave it to the late Mrs. Mary Henrietta Morris, the granddaughter of Mr. Rich, who bequeathed it to William Wightman, Esq. of Hampstead, in whose possession it now is.\*—The Earl of Egremont has at Petworth a copy of *Modern Midnight Conversation*, 5 or 6 feet square.—A copy of this picture,

\* From the information of J. Twining, Esq.

Mr. John Ireland was informed, was some years since found in an inn, in Gloucestershire, and was afterwards in the possession of J. Calverley, Esq. of Leeds.—A sketch of *Modern Midnight Conversation*, 3 feet by 2, was sold at John Ireland's sale, March 5, 1810, for £6. In 1817, this Picture, or another sketch of the same subject, was in the possession of Mr. Gwennap; and is now in the possession of Lord Northwick.

1736.

*The Pool of Bethesda*, painted by Hogarth for St. Bartholomew's Hospital. Published in 1764. Both this and the following picture are still on the staircase of the Hospital. They are surrounded by scroll-work, painted at Hogarth's expense by Mr. Richards.—A sketch in oil for this picture was exhibited in 1814, then in the possession of Sir George Beaumont, Bart.

*The Good Samaritan*, painted for St. Bartholomew's Hospital. Published in 1764.

Mr. Samuel Ireland had a sketch in oil of the *Good Samaritan*.

*The Sleeping Congregation*. Purchased by Sir Edward Walpole. The painting was lately in the possession of John Follett, Esq. of the Temple, London. It differs in some little particulars from the print.—John Gage, Esq. F.R.S. of Lincoln's Inn, has a painting of the *Sleeping Congregation*, in which the parson, clerk, and beautiful female, are the same as in the print; but all the other figures are omitted; as are the king's arms.

*The Happy Marriage*.\* In 1736 Hogarth painted more than one picture for this subject. This picture being

\* Mr. Steevens has described the *Happy Marriage* in Nichols's *Hogarth*, I. 124.

nearly obliterated, was cut up. The Marquess of Exeter has a "Parson's Head," cut out from it (engraved in this work); and the part representing the procession of a bride and bridegroom, &c. coming from church, was in the possession of the late Mr. Ingham Foster.

Another painting for *The Happy Marriage*, or perhaps a study for one of the scenes of *Marriage à la Mode*, about 34 in. wide by 25, was bought at Mrs. Garrick's sale in 1823, by Thomas Seaton Forman, Esq. Pall Mall, for £7. 7s. A female figure sitting, is the only face finished; she is elegant and pretty;—a gentleman sits next her; an old gentleman with a glass of wine, and a servant with wine on a waiter, stand before her. On the right is a band of obstreperous musicians. In the distance, in the centre, is a view of the kitchen, with a fat man-cook before the fire, attended by a parson in his gown. It is little more than the first commencement, or what is called the dead colouring. This painting was exhibited in Suffolk-street gallery in 1832.

Both these subjects are different from the four Plates, engraved as Hogarth's, in vol. II. of S. Ireland's "Graphic Illustrations." In Mr. S. Ireland's sale, "The Happy Marriage" was bought by Mr. Vernon for £1. 11s. 6d.; and another, called "The First Sketch of the Dance in the Analysis," (Pl. III. of the Happy Marriage) was bought by Mr. Vernon. This is the only painting on this subject. Hogarth used the design, with numerous variations, in his *Analysis of Beauty*. This painting is now in the possession of Mr. Tiffin, of the Strand,

1738.

*Strolling Actresses dressing in a Barn.* Purchased for £27. 6s. by Mr. Wood, of Littleton, in the possession of whose family it now remains.

*The Four Times of the Day.*

*Morning* was purchased by Sir William Heathcote for 20 guineas; and *Night* for £27. 6s. These are still in the possession of Sir William Heathcote. *Noon* was sold for £38. 17s., and *Evening* for £39. 18s. to the Duke of An-caster; and are now possessed by Lord Gwydir. The four were exhibited at the British Gallery in 1814.

A finished sketch, said to be Hogarth's first thought for *Morning*, was sold in Mr. John Yates's sale, 1827, to Mr. Tayleur for £21. Several of the figures are different from the print. It was said to have been presented by Hogarth to his friend Mr. Birch.

1741.

*Enraged Musician.* The original sketch is in chiaro oscuro. It is engraved in vol. II. of "Graphic Illustrations," and the painting was sold at S. Ireland's sale in 1801 for £4. 4s. It is now in the possession of Chambers Hall, Esq. of Southampton.

1742.

*Taste in High Life.* This picture was painted for Miss Edwards, who gave 60 guineas for it, and was sold in 1745 for five guineas, to the father of the late John Birch, Esq. of Spring Gardens, in whose possession it was in 1814, when exhibited at the British Gallery. Published in 1742; and again by Samuel Phillips in 1798.

1745.

*Marriage-à-la-mode*; six paintings. Purchased by Mr. Lane, of Hillingdon, for 120 guineas; by whom they were bequeathed to John Fenton Cawthorne, Esq. They were put up to auction, by Mr. Christie, March 10, 1792, but were bought in, by Mr. Cawthorne, for 910 guineas. In

1797 they were purchased by John Julius Angerstein, Esq. for £1381. and passed with his collection into the National Gallery. The size of the pictures is 3 ft. by 2 ft. 4 in. Engraved in 1745.

Of these original pictures Mr. John Ireland thus speaks : —“ If considered in the various relations of invention, composition, drawing, colouring, character, and moral tendency, I do not think it will be easy to point out any series of six prints, painted by any artist, of either ancient or modern times, from which they will not bear away the palm.”\*

*Scene in the Banking House of Messrs. Child and Co.* A small picture. It is in some parts touched very slightly, and in others with great care and attention. Bought in Samuel Ireland's sale in 1801, for £3. 10s. by the late George Baker, Esq. at whose sale, in 1825, it produced £60. 18s. Engraved in 1799.

1749.

*The Gate of Calais.* Exhibited at Spring Gardens in 1761, and again at the British Gallery in 1814. Now in the possession of the Earl of Charlemont. Engraved in 1749.

At Mr. Woodburn's, was exhibited, about 1817, a valuable Picture, said to have been painted by Hogarth whilst he was in France. The subject is *The Gate of Amiens*, with a mountebank exposing to the people assembled the figure of Christ. Among the spectators is a soldier of the Swiss Guard, who is resting his hand on the shoulder of a simple-looking countryman; and behind him, another soldier observing a pretty countrywoman, resembling some of Ho-

\* See an excellent critique on this series of Paintings, by Mr. Hazlett, in this work, p. 88\*.

garth's figures. The whole is painted with spirit and humour. It is not by Hogarth, but a French painter—Coy-pel, I think. There is an engraving of it, with the name of the painter affixed to it. Mr. Sheepshanks has a proof impression of this print. Mr. Crawford purchased the Picture at Paris. Sold at Mr. Christie's, in June, 1817, for £30. 9s. to Mr. Yates, of Oxendon-street.

1750.

*The March to Finchley.* This painting was disposed of by lottery of 2000 tickets. Hogarth sold 1843 chances, and gave the remaining 157 to the Foundling Hospital; one of these obtained for the Hospital the valuable prize.\* It was exhibited at the British Gallery in 1814. Engraved in 1750.

*Paul before Felix.* A legacy of £200 having been left by Lord Wyndham, Baron Findglass and Chancellor of Ireland, to the Benchers of Lincoln's Inn, the sum was appropriated, at the recommendation of Lord Mansfield, for this picture by Hogarth. It is still in Lincoln's Inn Hall. It was engraved in 1752.

1752.

*Moses brought to Pharaoh's Daughter.* Given by Hogarth to the Foundling Hospital. Engraved in 1752.

\* A correspondent, who signs C. B., in the Gentleman's Magazine for Nov. 1832, p. 390, throws out a hint that "a lady was in possession of the fortunate number, and intended to present it to the infant institution; but some persons having suggested that a door would be open for scandal, were any of her sex to make such a present, it was given to Hogarth, on the express condition that it should be presented in his *own* name."

1754.

*False Perspective Exemplified.* Mr. S. Ireland had an oil sketch, the first thought of Hogarth's Frontispiece to Kirby's "Treatise on Perspective." Engraved in vol. I. of "Graphic Illustrations."

1755.

*Four Pictures of an Election.* Purchased by Mr. Garrick, for 200 guineas; and at his widow's sale in 1823, bought by Sir John Soane, for £1732. 10s. Engraved in 1755, 1757, and 1758. These very celebrated Pictures are among Hogarth's best productions, and present an admirable display of the great Painter's talents for delineating character, and his keen satire; they are painted with breadth and agreeable freshness of tone.

The *Election Entertainment* was exhibited at Spring Gardens in 1761. This picture, for composition, character, and clearness of tone, is not excelled by any of Hogarth's pictures. It is remarkable that the lemons are *not* in the painting. They appeared to have been introduced in the print to fill the space that appeared vacant.

1756.

*Three Pictures for an Altar-piece for St. Mary Redcliff Church, Bristol.*

1. On the right, the Sealing of the Sepulchre. Engraved in 1790, in mezz. by J. Jenner.
2. The Ascension of our Saviour. Not engraved.
3. The three Marys visiting the empty Sepulchre. Engraved in 1790, in mezz. by J. Jenner.

Hogarth received 500 guineas for these pictures; but with the frames, &c. they cost £761. 0s. 1d.

The first sketch of the Altar-piece of Bristol Church was sold, in Mrs. Hogarth's sale, April 5, 1790.

1758.

*The Bench.* The original picture, somewhat different from the print, was once the property of Sir George Hay, and afterwards of Mr. Edwards. Engraved in 1758.

1759.

*The Lady's last Stake ;* or Picquet, or Virtue in Danger. Painted for the Earl of Charlemont. Hogarth received £100. for it. Exhibited at Spring Gardens 1761. The Picture is still in the collection of the present Earl of Charlemont, and was exhibited at the British Gallery in 1814. Engraved by Mr. Cheeseman in 1825; see p. 253.

Thomas Wilson, Esq. of Dulwich, has a picture beautifully painted, and remarkable rich in colour. A gentleman and lady are playing at cards, each having apparently won a trick. On the right is the fire-place, and in the background, to the left, an open door, through which the maid is going out with the tea. The expression of her regard for the young couple is admirable. On the left, in the foreground, is a sleeping dog. It may be called *Virtuous Courtship*, in opposition to Lord Charlemont's picture of "The Lady's last Stake," to which it is undoubtedly a companion in subject, size, and manner. Cards are thus made the vehicle of two very opposite situations.

1760.

*Sigismunda.* Painted for Sir Richard Grosvenor, but refused by him. Exhibited at Spring Gardens 1761. At the sale of Mrs. Hogarth's effects it was purchased by Alderman Boydell for 56 guineas. It formed one of the

prizes of the Lottery of the Shakspeare Gallery ; was sold in July, 1807, by Mr. Christie for 400 guineas ; and was exhibited at the British Gallery in 1814 ; when it was the property of J. H. Anderdon, Esq. The size is 3 f. 1 in. high by 4 f. 2 in. long. Engraved by B. Smith in 1792.

An original sketch in oil for *Sigismunda*, and a drawing by — Edwards, R. A. touched upon by Hogarth for the use of the engraver, were sold in a collection belonging to Samuel Ireland, May 6, 1797, by Messrs. Christie and Co. for £5. 5s. From the sketch of *Sigismunda* a print in mezzotinto was engraved by Dunkarton.

## PAINTINGS OF UNCERTAIN DATE.

*Falstaff reviewing his Recruits.* This beautiful and spirited painting was purchased by Mr. Garrick, at Lord Essex's sale in 1777, for about £50. ; and sold in Mrs. Garrick's sale, in 1823, to Mr. Cord, for £46. 4s., with a small portrait of a Lap Dog. It was exhibited in 1814. Engraved in 1799.

*Satan, Sin, and Death.* Bought at Mrs. Garrick's sale, in 1823, for £22. 1s. by J. S. Forman, Esq. of Pall Mall, Engraved in 1767.

*A Scene in Goodman Fields' Theatre,* representing feats on the rope, horsemanship, &c. This curious painting, 22 $\frac{1}{4}$  in. by 14 $\frac{1}{2}$ , is in the possession of Mr. Peacock, of Mary-le-bone-street.

*Boy with a Paper-kite.* The Marquess of Westminster has a small Painting, with a boy's kite falling, and becoming

entangled with furze. The boy arrives just as a crow is tearing it in pieces. The expression in his face is worthy of Hogarth. Exhibited in 1814.

*Debates in Palmistry*; a sketch; in the possession of Mr. Samuel Ireland in 1782; exhibited in 1814, then in the possession of the late Sir G. Beaumont, Bart. Engraved in 1782.

*The Stay-maker*; a sketch; etched by Joseph Haynes in 1782, from a picture then in the possession of Mr. S. Ireland, and now of Mr. W. B. Tiffin, of the Strand.

*A View of Bethlehem Hospital*; exhibited 1814; in the possession of Mr. Jones.

*The Coffee House Politicians*; exhibited 1814; in the possession of Thomas Daniel, Esq. I believe this is the same picture as that described by Mr. Dallaway, as *Politicians at Old Slaughter's Coffee-house*: W. Lambert, Dr. Monsey, and Old Slaughter. It was in the sale of Rev. Mr. Williams, of Hendon, at Wheatley and Adlard's, in 1827; but was bought in for £157. 10s. in the name of Latham.

A Scene of *Ranger and Clarinda*, in the "Suspicious Husband," was in 1782 in the possession of Mrs. Hoadly.

*Masquerade at Somerset House*. Engraved in 1804; then in the collection of the late Roger Palmer, Esq. and since of his sister, the late Mrs. Palmer, of Hyde-Park-place, Oxford-street.

*Shrimp Girl*. Sold in Mrs. Hogarth's Sale in 1790. It was in the collection of George Watson Taylor, Esq. M.P. of Erle Stoke Park, Wiltshire; at whose sale, in 1832, it produced 42 guineas. Engraved by Bartolozzi in 1782.

*Our Saviour*, a sketch in oil, was in possession of Mr.

Forrest in 1782, and passed into the hands of his executor, Peter Coxe, Esq.

*Girl with a Cage*, out of which a Canary Bird has just escaped, to the surprize of the child, and a dog who is looking on; a small picture exquisitely painted, 12 in. by 15; was in possession of George Watson Taylor, Esq. M.P. Sold, at his sale in 1832, for £10. 10s. Hogarth's name is on the back of the picture.

*A Village Fête*, in possession of James West, Esq. of Bryanstone Square.

*A View of Bloomsbury Square and Bedford House*, painted by Scott, with *Figures by Hogarth*, was in the collection of G. Watson Taylor, Esq. M.P. At his sale, in 1832, it produced £10. 10s. There is some humour in the figures, which are splashed by water issuing from a water-pipe in the street.

*A View of Dover Castle*, by Scott, with small figures introduced by Hogarth, was sold in Mr Watson Taylor's collection, in 1832, for £8. 8s.

A large Landscape by G. Lambert, in the possession of the Rev. Thomas Rackett, F.R.S. has *Figures by Hogarth*. The figures are a man, with a woman and child resting; another traveller is reposing on the other side of the road. The picture is in the style of Poussin.—Mr. Rackett has another Landscape by Lambert, with nymphs bathing. The figures are so much in the style of Hogarth's female figures, that he has no doubt they were put in by him.

A Landscape by Lambert, in the possession of Abraham Langford, Esq. of Highgate, with a *Scene in a Hay-field*, painted by Hogarth. That part of the picture is engraved in vol. II. of Graphic Illustrations, and in vol. III. of Nichols's Hogarth.

Another Landscape by Lambert, 3 f. 2 in. wide by 2 f.

2 in.; with a groupe of *Figures by Hogarth*, about 12 in. high, drinking their wine at a table in the open air; is in the possession of Mr. J. B. Nichols.

The Earl of Pembroke has four pictures of Pembroke House, Blackheath, painted by Lambert; with *Figures by Hogarth*, and Shipping by Scott.

Four views of Chatsworth by Lambert, with *Figures by Hogarth*; in the possession of the Duke of Devonshire.

Mr. Davies, bookseller in the Strand, had, in 1817, a Picture he considered by Hogarth—a *View in a Village near London*, with two groups of figures; the first, a lady and a gentleman disputing the fare of a hackney-coachman. No 4. is marked on the coach. The other, a gentleman having his shoes blacked.

*A Butcher's Shop*, with Slack fighting, in the collection of the Marquess of Exeter.

*Mary Queen of Scots*, originally begun for a portrait of Mrs. Cholmondeley, but altered, after one or two sittings, to the Queen. This was in the possession of Mr. Edwards, of Beaufort Buildings. Engraved in 1803.

First sketch of the Picture from *Don Quixote*, representing the story of Chrysostom and the Shepherdess Marcella, said to be by Hogarth, was in the possession of Mr. Gwennap in 1817.

*The Savoyard Girl*. This picture passed from Mr. Edwards, of Beaufort Buildings, to the late John Dent, Esq. and was in the collection of George Watson Taylor, Esq. M.P., at whose sale, in 1832, it produced £10. 10s. Engraved in 1799.

*Clare Market*. A small picture in the possession of Mr. Browning, formerly of King's College, Cambridge.

*A View of St. James's Park*, from the collection of the

Prince Regent, was exhibited, as by Hogarth, in the British Gallery in 1814. Mr. Galt was of opinion that it was by Geminiani, an Italian artist; but it was as probably painted by S. Wale.

*Rosamond's Pond*, etched in 1799 by Merigot, from a painting then in the possession of Mr. S. Ireland, said by him to be by Hogarth, was published in vol. II. of "Graphic Illustrations." This painting was bought at S. Ireland's sale in 1801, for £5. 10s. by Mr. Vernon; was again bought in Gwennap's sale, April 5, 1821, for £20. 9s. 6d. by Mr. Colnaghi; and is now in the collection of H. R. Willett, Esq. of Shooter's Hill. It measures 5 f. by 3 f. 4 in.

A painting called *Rosamond's Pond*, with figures, the property of W. Barnes, Esq. was bought April 29, 1826, at Sotheby's, by Gilleland, for £2. 2s.

*Two Designs for a Paviour's Sign*. Originally painted on a thick piece of mahogany, which had been divided by a saw. They were bought of Mr. Rahn, by Mr. Samuel Ireland, who published them in his Second Volume, 1799. At his sale in 1801, the Designs were bought by Mr. Vernon for £6.

*A Landscape*, from a painting by Hogarth, was etched by S. Ireland, 1785.

Mrs. Baynes, of Kneeton Hall, near Richmond, Yorkshire, had in 1782 a *Landscape*, 4 feet 2, by 2 feet 4 in. high, with several figures; a man driving sheep, a boat upon a piece of water, and a distant view of a town.

*View of the Treasury Garden*, with the Canal and part of St. James's Park, (said to be by Hogarth) was bought by Colnaghi in Gwennap's sale, April 5, 1821, for £7. 7s.

*View of Hyde Park*, with the Serpentine River, &c. as it was in Hogarth's time, painted by Voglesang, and said to

be enriched with figures by Hogarth, was sold in Gwennap's sale, April 5, 1821, for £2.

*Garrick's Villa*, by Lambert, with figures of Mr. and Mrs. Garrick by Hogarth, was bought by Colnaghi at Gwennap's sale, April 5, 1821, for £7. 17s. 6d.; and a companion to the above, a *Villa near Blackheath*, was bought in the same sale by Adams for £3. 3s.

*The Death of Sir Philip Sydney*, a fine sketch on paper, and one of Hogarth's best attempts at historic composition, from the late Mr. Troward's collection, was bought at Gwennap's sale, April 5, 1821, by Mr. Penny, for £2. 12s. 6d.

*The Outskirts of a Camp*, a study of the military costume of Hogarth's time, sold in Gwennap's sale, April 5, 1821, for £1. 16s.

*Head of a female Moor*, from a sketch in oil, was engraved by S. Ireland, in 1785. Bought at S. Ireland's sale in 1801, for £1. 7s., by Mr. Vernon.

*Head of Diana*, engraved by S. Ireland, 1785.

*Ill Effects of Masquerades*. This picture, 15 in. by 12, is a mere sketch, and the print of it by Le Cœur, in vol. II. of Ireland's "Graphic Illustrations," is much more made out than the painting warrants. It is in the possession of Mr. Peacock, of Marylebone-street.

*Auction of Pictures*. A three-quarters canvass, engraved in vol. II. of "Graphic Illustrations." This beautiful sketch was bought of Mr. W. B. Tiffin by Francis Douce, Esq. F.S.A., and is now in his possession.

*Female Curiosity*. Four females contemplating a sleeping shepherd. Engraved in vol. II. of "Graphic Illustrations," p. 96, and bought at S. Ireland's sale, in 1801, for £2.

*The Painting Room*. A family picture, Hogarth painting

Lady Thornhill. This picture, formerly in the possession of Constantine Jennings, Esq. of Chelsea, was sold for £22. 1s. in Gwennap's sale, April 5, 1821.

*The Painter's Room.* Engraved in vol. II. of "Graphic Illustrations," and bought at S. Ireland's sale, in 1801, for £1. 11s. 6d.

*A drunken Party*, of three or four figures. In the possession of Viscount Boyne. Engraved in 1790; see p. 344.

*Hagar and Ishmael.* Bought at S. Ireland's sale in 1801, by Mr. Cummings, for £3. 15s.

A view of *Covent Garden Market*, 4 feet 9 in. by 3 feet, is fully described in Nichols's Hogarth, III. 188, but there are doubts whether this valuable picture is by Hogarth or by Pugh. It was exhibited at Suffolk-street in 1832, and is the property of Mr. Richardson.

At Ashton, Lancashire, the seat of the Duke of Hamilton, is a fine picture representing the *Mock Election of a Mayor of Garret*. It is fully described in Nichols, III. 186, and is generally supposed to be by Hogarth, but really painted by Pugh.

## FAMILY OR CONVERSATION PIECES.

In a MS. account of Pictures that remained unfinished Jan. 1, 1731, Hogarth mentions the following eleven pictures:

1. "A Family-piece, consisting of four figures, for Mr. Rich, begun in 1728." This picture was engraved in 1799, by T. Ryder, in vol. II. of Samuel Ireland's work, p. 62.

It was sold in his sale in 1801, to Mr. Vernon, for £3. 3s. ; and was in 1817 in the possession of the late John Jackson, Esq. R. A.

2. "An Assembly of 25 figures, for Lord Castlemain, begun Aug. 28, 1729."—Mr. Gwennap had a picture in 1817, which he described as "A Music and Conversation Party, introducing the family of Lord Castlemain and many other interesting portraits. There are twenty-five figures, and among them is a whole-length portrait of Frederick Prince of Wales."

3. "Family of four figures, for Mr. Wood, 1728."

4. "A conversation of six figures, for Mr. Cock, Nov. 1728." Size 23 in. by 19. This picture has remained in the family ever since it was painted, and is now in the possession of Abraham Langford, Esq. of Highgate. It is engraved in S. Ireland, II. 68, and in Nichols, II. 287. Mr. Rich is seated on the ground before the ladies. The other portraits are supposed to be Mrs. Rich, Mr. and Mrs. Cock, and Hogarth himself.

A nearly similar picture is in the possession of Andrew Fountaine, Esq. of Narford Hall, Norfolk. This picture is well preserved and pleasingly coloured; size 23 in. long by 18 high. It contains five figures, in a landscape; two ladies, two gentlemen, and a servant. One of the gentlemen is William Price, grandfather of Mr. Fountaine, for whom it is presumed the picture was painted. He married the niece of Sir Andrew Fountaine, who left his fortune to his grand-nephew, the father of Mr. Fountaine, the present possessor of the picture. It was exhibited in the British Gallery in 1817.

5. "A Family of five figures, for Mr. Jones; March 1730."

6. "*The Committee of the House of Commons, and Beggar's Opera*, for Sir A. Grant." See before, p. 350.

7. "A Family of nine, for Mr. Vernon; Feb. 27, 1730."

8. "Another of two, for Mr. Cooper."

9. "Another of five, for the Duke of Montague."

10, 11. "Two little Pictures, for ditto."

*Governor Rogers and Family*; with motto, "Dum spiro, spero," and the date "1729." Engraved in vol. II. of "Graphic Illustrations," and bought in S. Ireland's sale in 1801, by Mr. Vernon, for £1. 2s.

Abraham Langford, Esq. of Highgate, has another Conversation piece, as companion to the one before noticed, p. 370. It is 23 in. wide by 18 high; and consists of five gentlemen seated round a table at their wine, and two gentlemen standing near it. The principal figure on the left is a full-faced portrait of Thomas Rich, Esq. In the opposite corner is his friend Mr. Cock, the auctioneer, with his servant behind him. In the foreground is a large dog.

At Rivenhall, the seat of Lord Western, M. P. is a picture, painted about 1735, of his grandfather, Thomas Western, Esq.; his grandfather's mother, Mary, daughter of Sir Richard Shirley, of Preston, Sussex; Chancellor Hoadly; Archdeacon Charles Plumptre; the Rev. William Cole, of Milton, the celebrated antiquary, playing on a harpsichord; and the Rev. Henry Taylor, then curate of Rivenhall, and author of "Ben Mordecai's Letters." Not engraved.

*The Family of Betts*, of Yoxford, in Suffolk. This picture was in the possession of the late Matthew Raper, Esq. F.R.S. of Wimpole-street. Mrs. Betts is sitting with a child on her lap; on her right stands her eldest daughter Anne; on the left, the youngest daughter Rebecca, married to Mr. Edmund Anguish, who stands behind her. He was the father of the infant on the lap of Mrs. Betts, whose

name was Anne, and afterwards married Matthew Raper, Esq. In the foreground Doctor Hoadly is represented sitting with a miniature of his first wife in his hand, in order to entitle him to a place in the picture, representing a family to which he had always been much attached.

The late Dr. Clarke the Traveller had a picture, he thought of the *Sewell Family*, somehow related to Hogarth, and living near Leicester. He supposed it to represent the interior of the house of Sir James Thornhill, who is seated, painting a Lady's Portrait. Size 1 ft. 10 in.  $\frac{3}{4}$ , by 1 ft. 7 in.  $\frac{1}{2}$ . This picture is fully described by Dr. Clarke in Nichols's *Hogarth*, III. 183.

*The Family of R. R. Graham, Esq.* It was exhibited in 1814, and then belonged to Mr. Graham, but has since been sold to Mr. Seguiet. Was in the collection of George Watson Taylor, Esq. M.P. in whose sale catalogue it is noticed as, "a family piece replete with infinite expression, and painted with a mastery of feeling and purity of colouring that might be owned by Vandyck himself. Every one conversant with the properties of painting would at once acknowledge, on beholding this animated groupe, that Hogarth was truly a painter!" It was bought by Lord Normanton for 90 guineas.

*George the Second, Queen Caroline, Frederick Prince of Wales, William Duke of Cumberland, the Princess of Hesse*, and four other figures. Painted probably about 1757. Engraved by Ryder, in vol. II. of "Graphic Illustrations." It is in parts left unfinished, on a three-quarter size; and was bought at S. Ireland's sale, in 1801, for £1. 1s. by Mr. Vernon. In Gwennap's sale, April 5, 1821, this picture was bought by Colnaghi for £5. 15s. 6d.

Earl Digby has a picture containing portraits of Lord Holland, the Earl of Ilchester, &c.

The Rev. Mr. Jeffreys, of Barnes, possesses a family group, 3 feet by 2 feet  $4\frac{1}{2}$  in. high, consisting of portraits of *Mr. and Mrs. Jeffreys*, and their three sons and one daughter. They are in the open air round a piece of water, and in the distance are a bridge, a Grecian church and tower. The lady is seated on the left of the picture, the gentleman standing by her with a book in his right hand. They are looking on their children in the opposite corner of the picture. The elder boy has a fishing rod in his hand. The second boy (who was afterwards known as the handsome colonel) and the girl stand beside him. In the centre is the younger son, who was in after-life Dr. Jeffreys, canon residentiary of St. Paul's, with a duck in his hand, towards which a little water-dog is running. On a stone in the foreground is "Wm. Hogarth 1720." This picture is a fine specimen of Hogarth's perfection in colouring.

*The Family of the late Mr. Wollaston.* This picture was exhibited in 1814, and was then the property of Mrs. Wollaston.

*A Fishing Party, Family Portraits.* This Picture was exhibited in 1817, and was then in the possession of T. J. Matthias, Esq. Size 29 in. wide by 24. The group consists of three gentlemen, two ladies, and a little girl.

*A Musical Party, Portraits of Mr. Matthias's Family.* This picture was exhibited in 1817, and then belonged to T. J. Matthias, Esq. Size 29 in. wide by 24. Two ladies and six gentlemen. The ladies are at tea. Four gentlemen are seated, tuning their instruments. The fifth is seated between the ladies, and the sixth is standing. A boy is kneeling under the tea table, with which a black cat is amusing itself.

*A Statuary's Shop;* in possession of Edward Rudge, Esq.

F.R.S. 44, Wimpole-street. Ladies and gentlemen are examining the works of the artist. The principal visitor appears to be Hogarth himself; and the artist, at work upon statues of Pluto and Proserpine, is Rysbrach. Size 2 ft. 6 in. by 2 ft.

A conversation piece, about 30 in. square, consisting of an elderly lady in mourning seated, a young lady standing by her, and another young lady seated at a round table, on which is a folio book open, pointing to a lap-dog running away with a fan in his mouth, chased by another lap-dog. This picture, the property of John Holmes, Esq. of Wilton-street, was exhibited at the Society of British Artists, Suffolk-street, Nov. 1832.

Edmund Lodge, Esq. F.S.A. possesses a picture 14 in. high by  $11\frac{1}{2}$  wide, of a young man and woman playing at *Picquet*. The young man is showing the ace of hearts to a young woman looking on; while the young woman is displaying her cards to an elderly gentleman standing near her, who seems more attentive to her person than her cards.

The late Edward Coxe, Esq. of Hampstead, had a family picture by Hogarth, with "*Hogarth Anglus*" on it.

Lord Gwydir had a picture, 21 in. wide by 16 high, containing two portraits of gentlemen drinking their wine. A servant is entering with a letter directed "To Dudley Woodbridge, Esq. of ye Middle Temple, London, p. Capt Holland." Probably portraits of these two gentlemen. "W. Hogarth pinx. 1729." It is now the property of General Phipps.

*The Family of Sir James Thornhill*, playing at cards, with a portrait of Hogarth in the back-ground, 2 f. 3 in. by 1 f. 10 in. was bought at Christie and Manson's, at the sale of

the pictures of John Andrews, Esq. by Mr. Donovan, for £5. 5s.

A gentleman in a dark velvet coat, and white satin waistcoat, standing, and his wife sitting, with her infant standing in her lap. A little girl and a lap-dog on the floor in the centre of the picture. It measures  $20\frac{1}{4}$  high, by  $16\frac{1}{2}$ , is beautifully painted, and is now in possession of Mr. Peacock, of Marylebone-street.

Mr. J. B. Nichols has a Conversation Piece by Hogarth, containing two groupes of figures. The one on the left consists of an elderly Lady, probably Lady Thornhill, a young lady, and a gentleman, sitting at a tea table, each with a cup and saucer in their hands. The other groupe is formed of an elderly gentleman, perhaps Sir James Thornhill; a young Divine sitting at a table in conversation, no doubt connected with King's College, Cambridge; and a lady with a cup in her hand, perhaps Mrs. Hogarth, with a gentleman standing near her, intended probably for Hogarth himself. Over the chimney is a view of King's College Chapel. It has not been engraved.

*A Musical Study.* Handel at the Harpsichord; with Portraits of Farinelli, Mrs. Fox Lane, and a family of distinction in Cheshire. Finely painted. In the possession of Miss Nichols, of Highbury Place. Engraved in Nichols's Hogarth, vol. II.

*The Painter's Room;* with Portraits of Sir Godfrey Kneller, Sir James Thornhill, Hogarth, Rysbrach, and Roubiliac. In the possession of Miss Nichols. Engraved in vol. II. of Nichols's Hogarth.

*A Breakfast piece,* 3 f. by 2 f. 10 in. containing portraits of William Strode, Esq. his mother Lady Anne (sister to the Earl of Salisbury), Mr. S. Strode, Dr. Arthur Smith,

(Archbishop of Dublin 1766-1772), and Jonathan Powell, Mr. Strode's butler. The lady is in a mob-cap at the breakfast table, and the servant is pouring water into the tea-pot. Mr. Strode is seated talking to Dr. Smith, who has an open book in his hand, on the right of the picture. Mr. S. Strode is in blue cloaths, with a stick in his hand, checking a pug-dog, who is snarling at a spaniel in the opposite corner of the picture. This picture was in the possession of the late William Strode, Esq. of Northaw, and Hill Street, Berkeley Square; and now belongs to Mr. William Finch.

A beautiful small painting, a *Family Groupe*, was at Tilney House, Wanstead, and was in the catalogue of Mr. Wellesley's effects in 1822, but was bought in by the family.

A *Family Picture*, after the manner of Vandyke (a three-quarters size, painted about 1740), was bought at Mr. S. Ireland's sale in 1801, by Mr. Vernon, for £2. 15s. It is engraved in "Graphic Illustrations," vol. II.

Dr. Lort had in 1782 a coloured sketch of a *Family Picture*, with ten whole-length figures. Also, a head of a *Sleeping Child*, in colours, as large as life.

*Portraits of a Society of Artists*, that existed about 1730. This sketch in oil was in the possession of the late firm of Boydell and Co. and passed, with their stock, into the hands of Messrs. Hurst, Robinson, and Co. at whose sale it was purchased by Mr. W. B. Tiffin. Whilst in his possession it was engraved by Richard Sawyer, and published May 1, 1829. This painting is now in the possession of Chambers Hall, Esq. of Southampton.

*St. James's Day; or the First Day of Oysters*. This painting was said by its possessor, Mr. G. Weller, when exhibited, a few years ago, at Mr. Forest's, in Piccadilly, "to have been presented by Hogarth to his friend Brent, and from the executors of that gentleman came into the hands

of its present proprietor." It was thus described—"The scene lies at the Spiller's Head, in Clare Market. The Duke of Wharton is represented peppering an oyster, served by the well-known Bab Selby, the oyster-wench, a constant attendant at the Spiller's Head. Spiller himself is standing at her back, patting her upon her shoulder humourously. The seated figure smoking is Motley, author of 'Joe Miller;' and the man standing behind is the well-known attendant on the Duke's frolics, Figg, the brother of Figg the Boxer. The person drinking at the bar is Corins, the attorney, who generally dressed in the clerical attire. The persons sitting at the table are Dr. Garth\* and Betterton, the actor. The dog, the property of Betterton, is a portrait. He was called Lanthorn, from carrying a lanthorn in his mouth, to light his master home. The two figures in the closet are Walker, the celebrated Macheath, and Lavinia Fenton, the highly respected Polly, afterwards Duchess of Bolton."

The Earl of Egremont has, at Petworth, two pictures, said to be by Hogarth, about 2 f. high by 20 in. wide. One, a party at tea, consisting of two ladies and two gentlemen. The other has two ladies and one gentleman. They are highly finished pictures.

At Mr. Buldell's, Arundel-street, was, in 1821, a Picture said to be by Hogarth, about 2 f. wide by 18 in. high. An elegantly dressed female is seated; and a gentleman reclining, with his hands on her dress.

At Stisted Hall, Essex, is a Conversation piece, supposed by Hogarth. It once belonged to Mr. Hammond, of Colchester, who studied under Hogarth. It is  $27\frac{1}{2}$  in. long by  $23\frac{1}{2}$  wide. Two tall ladies and a gentleman in a full-bottomed wig, at a card-table. The figures about 16 in. Near

\* Dr. Garth died in 1717.

one of the ladies is a stout elderly gentleman directing her play. Near is Mr. Hogarth, in a green velvet cap ; behind him stands his assistant, supposed to be Mr. Hammond. At the feet of one of the ladies is a black cat ; and in the corner is a Mulatto boy, in green, carrying a cup to two figures, not finished sufficiently to be made out.

Mr. Halls, police magistrate, has a Picture he supposes to be by Hogarth, in his early style of finish. It is on a half-length canvas reversed. The subject, a sort of fortune-telling to a bevy of females, most of whose heads appear in the course of Hogarth's works.

Mr. Halls has another picture, about 18 in. by 14, consisting of a drunken fray in the street, between a gentleman and a watchman, and another gentleman lying on the ground under them, with a gentleman's coach near them. This is a well-finished picture, and may be by Hogarth.

At Messrs. Broadwood's, Golden Square, is a Picture in Hogarth's manner, of Mr. Shudi, the harpsichord-master, tuning an instrument ; his wife, and two sons. Mr. Shudi was grandfather of Mr. James Broadwood. A cat is watching some bread and butter. It is 4 f. wide by 2. f. 6 in.

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## SINGLE PORTRAITS BY HOGARTH.

1730-31.

In an Account of Pictures taken 1st Jan. 1731, Hogarth mentions three single portraits.

“ A single figure for Mr. Kirkman, April 18, 1730.”





SIGISMUNDA.

*Published by Nichols & Son Dec 1 1831.*

“Sir Robert Pye, Nov. 18, 1730.” This is a small full-length, at the Earl of Suffolk’s, Charlton, near Malmesbury. On the back of the picture is “Done by William Hogarth, 1731, in London.”

“A head for Mr. Sarmond, Jan. 12, 1730.”

1732.

*Sarah Malcolm.* £5. 5s. Hon. H. Walpole. Now at Strawberry Hill. Engraved in 1732.

A small full-length of Sarah Malcolm, sitting, formerly in the possession of Mr. Alderman Boydell. Exhibited in 1814; and now in the possession of the Earl of Mulgrave. Engraved; see p. 178.

A whole-length portrait of a female, in a standing position, supposed to be *Sarah Malcolm*, very beautifully painted, 13 in. by  $9\frac{3}{4}$ , is in the possession of Mr. Peacock, of Marylebone-street.

1736.

*Lady Byron.* Exhibited in 1814; in the possession of the Earl of Mulgrave. Engraved in 1736.

1739.

*Captain Coram.* One of the best Portraits Hogarth ever painted. “There is a natural dignity and great benevolence expressed in the face, which in the original was rough and forbidding.”\* Presented by him to the Foundling Hospital, where it still remains. Engraved in 1743. Exhibited in the British Gallery in 1814.

\* Cunningham.

1741.

*Martin Folkes*, Esq. President R. S. This Picture is in the meeting-room of the Royal Society, Somerset Place. Engraved in 1742.

1743.

*Dr. Hoadly*, Bishop of Winchester; engraved in 1743; exhibited in 1814, now in the possession of Mr. Serjeant D'Oyly.—A portrait of Bp. Hoadly, belonging to Mr. Tayleure, attributed (but I think erroneously) to Hogarth, was exhibited in Suffolk-street in 1832.

Portrait of *Mrs. Hoadly*, the Bishop's Lady; exhibited in 1814; now in the possession of Mr. Serjeant D'Oyly.

*Chancellor Hoadly*, repeating a song to Dr. Greene, for him to compose, was in 1782 in the possession of Mrs. Hoadly.

*Mrs. Elizabeth Hoadly*, daughter of Mr. and Mrs. Betts, married to Dr. B. Hoadly, son of the Bishop of Winchester. In 1817, this picture was in the possession of the late Matthew Raper, Esq. F.R.S. of Wimpole Street.

1745.

*Archbishop Herring*. In the possession of his relative, George Stone, Esq. banker, of Lombard-street, at his seat at Chislehurst, Kent. A copy at Lambeth Palace. Engraved in 1745.

1746.

*Simon Lord Lovat*. Mr. Horatio Rodd had on sale in 1827, a portrait of Lord Lovat, 30 in. by 25, which came from Dr. Webster, a physician at St. Alban's, who attended Lord Lovat

when he rested two or three days at St. Alban's on his way to London, and where Hogarth certainly drew his portrait. Mr. Rodd observed in his catalogue, "The short stay of Lord Lovat at St. Alban's allowed the artist but scanty opportunity of providing the materials for a complete picture; hence some carpenter was employed on the instant to glue together some deal board, and plane one side, which is evident from the back being in the usual rough state in which the plank leaves the saw-pit. The painting, from the thinness of the priming ground, bears evident proof of the haste with which the portrait was accomplished. In the upper corner are satirical heraldic insignia, allusive to the artist's idea of his future destiny." This picture is copied in Hone's Table Book, vol. I. p. 238.

*Garrick as Richard the Third.* For this picture Hogarth received £200.; "more (he observes) than any English artist had received before." It was purchased by the late Mr. Duncombe, of Duncombe Park, in Yorkshire; and is in the possession of Lord Feversham. Engraved in 1746.

Before 1749.

*Joseph Porter, Esq.* of Mortlake, Hamburgh merchant, who died in 1749. Exhibited in 1814; in the collection of the Marquess of Stafford. Engraved in 1809. Mr. Nichols has the drawing of this portrait by Stringer, from which the print was engraved.

*John Palmer, Esq.* lord of the manor of Cogenhoe, and patron of the church of Ecton, Northamptonshire. Engraved under a view of Ecton Church. This portrait is in the possession of Thomas Whaley, Esq. of Ecton.

1749.

## PORTRAITS OF HOGARTH AND HIS FAMILY.

*Hogarth by himself, with his Pug-dog*; bought at Mrs. Hogarth's sale in 1790, by Ald. Boydell, for £47. 5s. This picture was exhibited in 1814, and then belonged to John Julius Angerstein, Esq. It is now in the National Gallery. Engraved in 1749, and again by B. Smith in 1795.

Another portrait, with Cap and Pug-dog, is in the collection of Thomas Whaley, Esq. of Ecton, Northamptonshire.

Portrait of himself, painting the Figure of Comedy. Exhibited in 1814; in the possession of the Marquess Camden. Engraved in 1758.

Portrait of himself, in a tye-wig, with pallet, bought in Samuel Ireland's sale, in 1801, for £4. 14s. 6d. by Mr. Manson. Bought by Colnaghi in Gwennap's sale, April 5, 1821, for £6. 16s. 6d. Engraved in 1794.

Portrait in a green velvet cap and gold tassel; lately in the possession of Geo. Watson Taylor, Esq. M.P. sold in his sale, 1832, for 30 guineas. Exhibited in 1817.

A whole-length portrait of Hogarth by himself, was sold in Mrs. Hogarth's sale, April 5, 1790.

*Mrs. Hogarth.* A Kit-cat size. Bought at Samuel Ireland's sale for £2. 2s. by Mr. Vernon. Engraved in vol. II. of "Graphic Illustrations."

In the sale of Renny the engraver, 1791, is "A Sketch of *Mrs. Hogarth*, warranted original."

*Sir James Thornhill* and *Lady Thornhill.* These two paintings were bought at Samuel Ireland's sale, in 1801,

for 14s. by Mr. Vernon. Both engraved in "Graphic Illustrations."

*Mr. John Thornhill.* Engraved in vol. II. of "Graphic Illustrations."

*Mary Hogarth* and *Ann Hogarth*, his sisters. These oval profiles face each other. A strong family likeness to Hogarth is discernible. They were sold in Mrs. Hogarth's sale in 1790, and again in Gwennap's sale in 1821, and are now in the possession of Mr. J. B. Nichols.

*Mrs. Mary Lewis.\**

Portrait of himself, in a cap, holding a pipe. In the collection of the Duke of Bedford at Woburn. At the back of the picture is this inscription: "This portrait of Hogarth was made a present of by him for a tobacco-box I gave him. Sm. Graves, Chiswick, 29th Dec. 1761." Engraved in lithography by G. P. Harding; and in wood by Branston, in Major's edition of Walpole's "Anecdotes of Painting."

*The Five Servants of Hogarth*; sold in Mrs. Hogarth's sale for £5. 15s. 6d.; were exhibited in 1817; and then in the possession of the late William Collins, Esq. of Greenwich.

1753.

*Elizabeth Canning*, painted whilst she was in prison. In the possession of the Earl of Mulgrave.

\* On the cruel remarks by Mr. George Steevens concerning this portrait, Mr. S. Ireland has severely and very properly commented in vol. II. of "Graphic Illustrations," p. 8. Mrs. Lewis died March 20, 1808, aged 88; and was buried in the Hogarth tomb in Chiswick church-yard.

1757.

*Mr. and Mrs. Garrick*, in one picture. Mr. Garrick is seated at his writing-table, composing his Prologue to Taste, and Mrs. Garrick behind, interrupting him in his reverie. The conceit seems to have been borrowed from a print of Colley Cibber, painted by J. B. Vanloo 1740, and engraved by Edw. Fisher 1758. This picture is painted with great truth and spirit. Exhibited in 1814; sold in Mrs. Garrick's sale in 1823, for £75. 11s. to Edward Hawke Locker, of Greenwich Hospital. Bought since by his late Majesty George IV. and now in the Royal Collection.

*Sir George Hay, LL.D.* Judge of the Court of Admiralty. This was once in the possession of Mr. Edwards, of Beaufort Buildings. In Mrs. Garrick's sale, in 1823, this portrait was sold for £5. to Dawkins Pennant, Esq. of Portland Place.

1760.

*W. Huggins, Esq.* with a bust of Ariosto. Engraved in 1760.

PORTRAITS OF UNCERTAIN DATE.

*Gustavus Lord Viscount Boyne*; a whole-length; formerly in the possession of Mr. Bellamy. It was in the collection of Thomas Dimsdale, Esq. and is now in the possession of Mr. Woodburn. Engraved; see p. 296.

*Miss Rich*, daughter of Mr. Rich, the patentee of Covent Garden Theatre. This was engraved, without a name, by Martha Knight in 1785. Was sold in Mrs. Hogarth's sale, April 5, 1790. It was exhibited in 1817, when it was

in the possession of John Heywood, Esq.; and is now in the collection of John Hawkins, Esq. at Bignor Park, Sussex.

Small whole-length of *Broughton*. This picture was exhibited in 1817; now in the collection of the Marquess Camden.

*Bp. Hooper*, in the Hall of Christ Church, Oxford.

*Samuel Martin*. This picture Hogarth painted for himself, and gave it in his will to Mr. Martin. See Nichols's *Hogarth*, III. 177.

*James Gibbs*, Architect. Engraved in 1747.

*Daniel Lock*, Esq. F.S.A. This very spirited painting was the property of Mr. Bellotti, and was bought at Mr. Christie's, in 1829, by Mr. Peacock, of Mary-le-bone-street, for £42, and is now in his possession. It was exhibited in Suffolk-street in 1832. In the right hand corner is a landscape, probably a real view, high cliffs, and houses on the sea-shore, with a fishing vessel sailing, and a row-boat manned. Engraved; see p. 305.

*Admiral Sir Alexander Schomberg*. Engraved under the title of "A Sea Officer," by C. Townley. See p. 305.

*Lord Bolingbroke*. This portrait was sold for £5. 5s. in Gwennap's sale, April 5, 1821.

*Lord Holland*. Formerly in the possession of Mr. S. Ireland. Etched by J. Haynes 1782.

*Earl of Charlemont*. Formerly in the possession of Mr. S. Ireland. Sold in Gwennap's sale, April 5, 1821. Etched by Joseph Haynes 1782.

*Thomas Combes*, of Dorsetshire, aged 108 (See Nichols's *Hogarth*, II. 396.)

*Mrs. Salter*, of the Charter House. Bought at Mr. S. Ireland's sale, in 1801, for £2. 12s. 6d. by Mr. Vernon.

*Mrs. Desaguliers*, grandmother of W. R. Cartwright,

Esq. daughter of J. Blackwood, Esq. collector of the pictures at Aynho Hall.

*Miss Woodley*, who married Mr. Vaughan the comedian, brother to Mrs. Pritchard the actress.

*Sir Francis Dashwood, Bart.* Lord Le Despencer, in the habit of a Franciscan friar, at his devotions, kneeling with a Venus before him, fruit, wine, &c. Lord Sandwich's head in a glory. This picture is engraved by Platt. The painting is in the room of the Dilettanti Society at the Thatched House Tavern; the allusion is to the monks of Medenham. See "*Chrysal, or Adventures of a Guinea.*"

*J. Jacobson, Esq.* architect, with a plan of a triangular building in his hand, probably Longford Castle, the seat of the Earl of Radnor. It was sold in the collection of George Watson Taylor, Esq. M.P. in 1832, for £12. 12s.

*Saunders Welch, Esq.* a magistrate of Westminster. Etched by S. Ireland, 1794. This portrait was in the possession of G. M. Stainforth, Esq. of Berkeley-square.

*Mr. Western*, of Clare Hall, a full-length in miniature, in his fellow-commoner's gown and square cap with gold tassell, and reading a letter. Formerly in possession of Rev. W. Cole, of Milton.

*Thomas Pellett, M.D.* Purchased at Gwennap's sale, April 5, 1821, by Mr. Penny for £5. 5s. Now in the collection of H. R. Willett, Esq. of Shooter's Hill. Engraved by Charles Hall, 1781.

*Handel* in a flowing wig, and dressed in a blue gown, originally painted 13½ in. by 12, but enlarged to 21 in. by 17¼, is in possession of Mr. Peacock, of Mary-le-bone-street.

Another Portrait of Handel was lately in the possession of Thomas Halls, Esq. police magistrate at Bow-street. Engraved in 1827.

*Bullock the Comedian.* Engraved by Charles Hall, 1781.

*Quin, the celebrated actor.* This picture is finely painted, and in 1817 was in possession of Mr. Gwennap.

*Mr. Mossop*, in the character of Bajazet, a sketch made by Hogarth in a fit of pleasantry one evening in the painting-room at Covent Garden Theatre, formerly in the possession of J. Richards, R. A. who was godson to Hogarth. This sketch was the property of Mr. Robert Graves, and was added to Mr. Baker's sale 1825, and bought by T. S. Forman, Esq. of Pall Mall, for £6. 16s. 6d.

*Lady Pembroke.* This beautiful portrait is said to have been painted by Hogarth from recollection, about 1740. Engraved in vol. II. of "Graphic Illustrations."

*A Lady*, finely painted, in a close cap and black silk cardinal and hood, lined with scarlet. Bought at Mr. John Ireland's sale. In possession of Mr. J. B. Nichols.

*Lavinia Fenton*, afterwards *Duchess of Bolton*. Engraved by C. Apostool, 1797. Bought in Samuel Ireland's sale, in 1801, for £5. 7s. 6d. by Mr. Segquier, and was exhibited in 1814, from the collection of George Watson, Esq. In his sale 1832, it produced 50 guineas. Copied in vol. II. of Nichols's "Hogarth's Works."

*George Lambert*, the landscape painter. Samuel Ireland had this Portrait in 1782.

*Mr. Pine*, the Engraver. Formerly in the possession of Mr. Ranby, the surgeon. Engraved: see p. 297.

*Miss Pine.* Bought at John Ireland's sale by Mr. Spackman.

*Figg, the prize-fighter.* Bought at S. Ireland's sale, in 1801, for 11s. by Mr. Vernon.

*Mr. Windham.* Bought at S. Ireland's sale, in 1801, by Mr. Vernon, for £2. 8s.

*Sir Edward Walpole.* This Portrait was in the collection of the Hon. Horace Walpole, at Strawberry Hill.

Head of a female, the size of life, probably a study for one of the characters in the "Indian Emperor, or the Conquest of Mexico," (see pp. 176, 352). Purchased by Mr. Segquier, at Sir Thomas Lawrence's sale. Now in the possession of Thomas Hamlet, Esq. of Cavendish Square.

Head of a Gentleman, the size of life, in a brown coat, and powdered wig. Slightly but beautifully painted. In the possession of Mr. J. B. Nichols.

Mr. Ludgate, of Sussex Place, Regent's Park, has two Portraits he thinks by Hogarth;—one, a lady; the other, an old woman.

*Prior, the poet.* A well-painted oval Portrait, probably intended for a bookseller's sign, as it is on a very thick elm board. In the possession of Mr. J. B. Nichols.

Portrait of an old Lady, in a brown satin gown, white apron, a white handkerchief over her head, which falls on the white neck-handkerchief, her hands crossed; the bible on a table before her. This portrait, painted with great spirit, has long been called "Mrs. Butler, or Goldsmith's hostess," but upon what authority I know not. It occurs in the sale of Mr. Robert Graves's pictures, by Christie, May 1827; but the picture is still in the possession of Mr. Graves, Hampstead Road; and was exhibited at Suffolk-street Gallery in 1832. There is a rough engraving of it; see p. 314.

*Thomson the Poet.* Bald head with a red cap negligently thrown on one side, open shirt collar. This picture, said to be by Hogarth, now the property of C. Rossi, Esq. R.A. was exhibited in Suffolk-street Gallery in 1832.

Another portrait of *Thomson the Poet* was bought in

Gwennap's sale in 1821, for £5. 15s. 6d. by Mr. Sinclair. It was published in lithography in 1820.

*Gay the Poet*, a profile, finely painted, was bought by Mr. Sinclair, at Gwennap's sale, April 5, 1821, for £5. Engraved in Lithography. Published in 1820.

A Portrait of *Bridgeman*, gardener to George II. who is said to have planted the greater part of Kensington Gardens, stated to be by Hogarth, was sold in Gwennap's sale, April 5, 1821, by Mr. Christie, for £2. 5s.

Mr. Coram, of Lyon's Inn had in 1817 the following three pictures :—

1. A young Lady, in a yellow silk dress, with flowers on her head and beads on her neck, something like Mrs. Abingdon.

2. A small whole-length portrait of a Nobleman, in a blue coat, red waistcoat, and cocked hat. His left arm on a gun.

3. A three quarters portrait, very slightly sketched, of Mr. *Moses Mendez*, the poet and dramatic writer, who died in 1758.

## DRAWINGS BY HOGARTH.

1720.

*Characters who frequented Button's Coffee-house* ; said to contain Portraits of Dan. Button, Martin Folkes, Addison, Dr. Arbuthnot, Count Viviani, *Dr. Garth*, and Pope. But Dr. Garth died 18 Jan. 1817, and Addison 17 June 1719. They are in india-ink, with a strong pen and ink outline. Engraved by S. Ireland, in vol. I. of "Graphic Illustrations."

1721.

*The Lottery*. Mr. Standly has the original drawing from which the print was engraved.

*The South Sea*. Mr Standly has the original drawing from which the print was engraved. One of the seats in the merry-go-round is empty in the drawing.

1725.

*Beaver's Military Punishments*. A Drawing of one subject in Indian ink, was copied in aquatint by S. Ireland, in vol I. of "Graphic Illustrations."

1726.

*Hudibras*. Mr. S. Ireland was possessed of seven of Hogarth's original drawings, which he copied in vol. II. of "Graphic Illustrations." Six of these drawings were bought at Mr. S. Ireland's sale, in 1801, by Mr. Parker for £5. 15s. ;

and are now in the Royal Collection. The seventh drawing, or Pl. VIII. of the engravings, "Hudibras beating Sidrophel," was bought, by Messrs. Colnaghi and Son, for £12. 1s. 6d. in the sale of Sir T. Baring's prints, at Messrs. Christie and Manson's, May 24, 1831. It is now in the possession of Mr. Standly. Mr. Ireland had seen two other drawings, but the owner was unwilling to have them copied. These drawings are executed in the most opposite manner; and the variations in them, from Hogarth's prints, will be found to be material.—PLATE I. Portrait, &c. This drawing is in bistre, and is of the same size as the plate, but the design was reversed in the engraving. *Variations.* The monument of Butler, in the corner, is quite different. In the drawing, Time is represented about to attack with his scythe the bust of Butler, but prevented by a flying boy, who brings a wreath of laurel. In the engraving, Time is kneeling, and worshipping the bust. Instead of the figure of Britannia, is a Satyr playing on a square violincello, on the front of which is painted a female head.—PLATE II. This drawing is in red chalk. The back-ground quite different. There is no house. The countryman has an older face, which possesses greater humour, and he has no rake or bottle.—PLATE III. This drawing is in Indian ink, and has few variations. The most material one is the fist of the knight being clenched, instead of having the pistol. The butcher's coat is not striped.—PLATES IV. V. and VI. are wanting.—PLATE VII. In this drawing the clerk looking at Hudibras has a pen under his ear. No shell over the lawyer's head. His shelves contain books only. One of the maids has a broom.—PLATE VIII. No cat on the foreground, and Whaccum's hat is close on his head. This drawing, which is full of freedom, is in possession of Mr. Standly.—PLATES IX. and X. are wanting.

—PLATE XI. “Burning the Rumps;” only half of this drawing is preserved, but appears to have been perfect when in Mr. Ireland’s possession. The house over the Rump-member carried in the foreground, instead of three square windows has a bow-window, from which two women are looking. The figures appear to be copied exactly.—PLATE XII. This drawing, in Indian ink, is extremely elaborate, and very spirited in the foreground, but the back-ground is very hastily sketched. This drawing extends no further than the middle of the sign of the Shears. Ralph leans forward on the horse, and not backward as in the print. The horns in the middle of the picture are those of a stag.—Fuller descriptions of these seven curious drawings will be found in S. Ireland’s *Graphic Illustrations*, II. pp. 20—30.

The original very fine drawing, representing Hudibras and Ralpho, from which Pine engraved the print at the top of the proposals for the large set of Hudibras, is now in possession of Mr. Standly. Mr. Standly has also the original pen and ink drawing of “Hudibras, Sidrophel, and Whaccum,” from which the plate in the small set of Hudibras was engraved; and the original drawing of “Hudibras encountering the Skimmington,” in Indian ink highly finished, which varies from the print in several particulars.

1727.

*Sancho in his Government.* A Drawing in Indian ink, made probably in 1727. Engraved in vol. II. of S. Ireland’s “*Graphic Illustrations.*” This drawing once belonged to the notorious Mr. Fauntleroy, and is now in the collection of Mr. Standly. It is the finest known specimen of Hogarth’s drawings. It has recently been beautifully copied by F. C. Lewis; see p. 329.

A head of "Sancho" was covered over by a piece of paper, on which another head was drawn. It has been engraved : see p. 329.

1728.

Mr. Standly has the drawing of the *Beggar's Opera burlesqued*, the same size as the print.

*Hesiod.* Mr. Standly possesses the original drawing, which was copied by Ireland in vol. I. of "Graphic Illustrations."

1731.

*The Miser.* A Drawing worked with Indian ink, with a bold pen and ink outline in bistre. Engraved in vol. II. of "Graphic Illustrations;" bought at S. Ireland's sale, in 1801, by Mr. Waldron; and bought at Mr. Baker's sale, in 1825, by Mr. Thane, for James Esdaile, Esq. of Clapham Common, for £12. 12s.

1732.

1. Frontispiece to *Hogarth's Tour*; 2. View of Upnor Castle; 3. Breakfasting, with portraits of Mr. John Thornhill, Mr. Tothall, Mr. Forrest, Mr. Scott, and Hogarth; 4. Figures in a Drawing by Scott, of the Embarkation; 5. The Town of Queenborough; 6. Monument of Lord Shorland; and 7. Tailpiece. Engraved by R. Livesay in 1782. The drawings of *Hogarth's Tour* were in 1782 in possession of Mr. Forrest, of York Buildings; and afterwards passed into the hands of his executor, the late Peter Coxe, Esq.

A drawing, the first design for Plate V. of the *Harlot's Progress*, different from the engraved plate, is in the Strawberry Hill Collection.

1733.

*Dr. Ward and Dr. Misaubin.* These two small heads were bought at Baker's sale, and are in Mr. Standly's possession. They were engraved by Samuel Ireland, and have since been beautifully copied by W. J. Smith ; see p. 292.

About 1733.

Portrait of *Gabriel Hunt*, a member of Hogarth's Club at the Bedford Arms ; in the possession of the Marquess of Exeter. Engraved by R. Livesay, 1781.

1734.

*Calves' Head Club.* Mr. Standly has the original drawing, on which is written, by Sam. Ireland : " This drawing was given to me, May 9, 1781, by Mr. Vander Gucht (whose father engraved it), as an original drawing of Hogarth's."

1735.

John Knowles, Esq. of 34, Bridge-street, Blackfriars, possesses a beautiful and most valuable drawing in Indian ink of the scene of Bedlam in *The Rake's Progress*. It was evidently drawn by Hogarth, for the purpose of transferring to the copper, but the drawing is most exquisitely finished.

*Woman swearing a Child to a grave Citizen.* Hogarth's drawing, in black-lead pencil, is in the Royal Collection, 13 $\frac{1}{4}$  in. wide by 10 high. The design is reversed in the engraving. It bears the marks of the engraver's use.

1736.

A black and white chalk drawing from the life, 15 in. high by 11 wide, of the principal female figure in the *Pool of Bethesda*, at St. Bartholomew's Hospital. " This figure

was drawn at St. Martin's Lane, and is said to have represented Nell Robinson, a celebrated courtesan; and the drawing was given to me by Charles Cotton, Esq. Nov. 21, 1794." S. IRELAND. This beautiful drawing is now in the Royal Collection.

A very fine chalk drawing, probably the study for the beggar in the *Pool of Bethesda*,  $16\frac{3}{4}$  in. high by 12 wide, is in the possession of John Sheepshanks, Esq.

1738.

*Don Quixote*. Mr. Standly has the original drawing of "Don Quixote releasing the Galley Slaves," in Indian ink; and of "The Curate and Barber disguising themselves to convey Don Quixote home," in pencil on blue paper. They are 9 in. high by 7 in. wide.

1739.

The Drawing of *The Foundlings*, for the Foundling Hospital, which was in the possession of the late Mr. Robert Wilkinson, and engraved for him by J. Stow in 1826, is now in the possession of Mr. Standly.

1745.

*Marriage-à-la-Mode*. Drawings in red chalk of Pl. II. and III. were bought by Mr. Thane, at Baker's sale, 1825, for £16. 16s. for James Esdaile, Esq. They were tracings for the engraver's use.

1746.

*Proportions of Garrick and Quin contrasted*. The original Drawing was in the possession of the late John Philip Kemble, Esq. and at his sale was bought for the Royal Collection. Engraved in 1797.

Mr. Standly has a pen and ink drawing of *Garrick as a wounded sailor*. There is a print from it, published by Colnaghi.

*Sketches of Lord Lovat's Trial*. In the possession of Horace Walpole. This Drawing is at Strawberry Hill. They were copied in 1791, by W. Birch, in four plates.

1747.

*Industry and Idleness*. The drawings for this set of Plates, except the Lord Mayor's Show, are in the Strawberry Hill Collection. Of several there are rough sketches and more finished ones.

There are two additional drawings to come in after Plate VIII. 1. A Cook's Shop. 2. The good Apprentice in his Warehouse.

*Arms of the Foundling Hospital*. "Wm. Hogarth invt. 1747." This sketch is in the collection of the Marquess of Exeter. Engraved by R. Livesay 1781.

1748.

The red chalk drawing of *The Jacobite's Journal* is in the Strawberry Hill Collection.

1750.

*George Taylor's Epitaph, and Sketches intended to be engraved on his Monument*. These are in the collection of the Marquess of Exeter. Dr. Lort had Drawings in red chalk of the same subjects. Engraved by R. Livesay 1782.

*March to Finchley*. In the British Museum is a beautiful pencil Drawing, most probably by Luke Sullivan, reduced in squares, from the original Painting, for the purpose of

engraving from it. It was bought by Mr. Packer, at King's, April 17, 1818, for £2. 2s.

Twenty-one heads from the *March to Finchley*, drawn by Hogarth for the engraver's instructions, were sold in Hogarth's sale, April 24, 1790.

## 1752.

*Reward of Cruelty.* A Drawing by Hogarth for the use of the wood-engraver, was sold by Mr. Samuel Ireland, at Christie's, May 6, 1797, for £8. 18s. 6d. This drawing is now in the Royal Collection. The wood-engraver properly reversed the design.

*Paul before Felix.* Mr. Peter Dupont, a merchant, had in 1782 this drawing, which he purchased for 20 guineas.

Drawings in red chalk of *Paul before Felix*, and *Moses brought to Pharaoh's Daughter*, presented by Hogarth to Dr. Monro, occur in the catalogue of Dr. Monro's Prints, sold in 1792 by Greenwood.—Mr. Willett has the drawing of *Moses brought to Pharaoh's Daughter*.

*Miss Blandy*, who was executed at Oxford in 1752 for poisoning her father, in the collection of the Duke of Buckingham at Stow. It is in Indian ink wash;  $11\frac{1}{2}$  by 9. She is represented in her cell; whole length, sitting at a round table, on which is a sheet of paper, and her *left* hand rests upon it, holding a pen, as if in the act of writing, although her countenance is turned towards the spectator. Was she *left-handed*? The countenance is a strong resemblance to the Mezzotinto print of her by Ryley. It is a clever drawing, worthy of Hogarth's pencil.

## 1753.

*Analysis of Beauty.* Hogarth's sketch of the vignette of

the Line of Beauty, with "Frontispiece to the Analysis, given to me by Mrs. Hogarth; Sam<sup>l</sup>. Ireland," written on it; is in the Royal Collection.

*Analysis of Beauty.* Four small sketches, in pen and ink, of ornaments, &c. by Hogarth, and a drawing of the Crying Boy, No. 17 in Pl. I. of the *Analysis*, with an unfinished proof of the Plate, were bought at Baker's sale, 1825, by Messrs. Hurst and Co. for Mr. Sheepshanks, for £16. 16s.

1754.

*Frontispiece to Kirby's Perspective of Architecture*, in India ink, engraved in vol. II. of "Graphic Illustrations;" was bought at S. Ireland's sale in 1801, by Mr. Waldron; and at Baker's sale, 1825, bought by Mr. Thane for James Esdaile, Esq. for £8. 8s.

About 1757.

Portrait of *Benjamin Read*, a member of Hogarth's Club at the Bedford Arms. In possession of the Marquess of Exeter. Engraved by R. Livesay 1781.

1758.

*Three heads*, slightly drawn with a pen, to exemplify the distinction between *Character* and *Charicatura*, done at the desire of Mr. Townley; whose son gave them to Dr. Schomberg; at his sale it was purchased by S. Ireland, who engraved it in vol. I. of "Graphic Illustrations."

1760.

Frontispiece to *Kirby's Perspective of Architecture*; being a *Design for a New Order of Architecture*. Drawing in red chalk. Engraved in vol. II. of "Graphic Illustrations," and bought at S. Ireland's sale, in 1801, by Mr. Waldron.

*Mr. Huggins.* A pencil drawing on oil paper, is in the Royal Collection.

1761.

*Farmer's Return.* The original sketch is in black chalk, and materially differs from the design which was published by Garrick. It was in the possession of Mr. S. Ireland, and engraved by him in vol. I. of "Graphic Illustrations."

The original pen and ink drawing, from which Basire engraved the print, was formerly J. Ireland's, afterwards Mr. Baker's, and is now in the collection of Mr. Standly. In the Royal Collection is also a drawing of "The Farmer's Return," 7 in. wide and 8 in. high; larger than the print, and a proof print of Basire's engraving.

*Theodore Gardelle.* A pen and ink sketch. Copied by S. Ireland in vol. I. of "Graphic Illustrations."

*H. Fielding.* A tracing of this portrait on oil-paper, probably by Basire, the engraver, from Hogarth's sketch, is in the Royal Collection.

1762.

*Dr. Morell.* The original Drawing, in pen and ink, slightly touched with black chalk, very spirited, was sold in Mrs. Hogarth's sale, April 24, 1790, and was bought at Yates's sale, 1827, with two proofs of both plates, for £4. 10s. for Mr. Standly.

*A Country Kitchen*, an India-ink drawing, perhaps intended for one of the scenes in "The Farmer's Return." This spirited design was in 1817, in the possession of Mr. Packer. On the back is the following: "N.B. Received this of T. Forrest, Esq. in exchange for one of Paul Sandby; cost £9. 9s. It was given to him by Mr. Hogarth, with another small sketch."

1763.

*John Wilkes.* Drawn in pencil in Westminster Hall, and marked in afterwards, at Hogarth's own house, with pen and ink. Engraved in vol. II. of "Graphic Illustrations;" bought at S. Ireland's sale, in 1801, by Mr. Waldron; and bought by Messrs. Hurst and Co., in Baker's sale, 1825, for £7. 7s. It is now in the collection of Mr. Standly.

*The Bruiser, and Giants in Guildhall.* These sketches are in a small memorandum book, formerly in the possession of Mr. John Ireland, and engraved by Mr. Isaac Mills, in vol. III. of Nichols's Hogarth. They were afterwards in the collection of Mr. George Baker, at whose sale they were sold, with Hogarth's MSS. in 1825. They are now Mr. Standly's.

In the same memorandum book is also a slight *View of London.*

Mr. Standly has the original drawing of *Front-is-piss.* (See p. 272.)

1764.

*The Bathos.* "Finis." Mr. Standly has the original spirited pen and ink drawing from which this print was engraved. It came from France, where it had been sent by Mr. John Greenwood in 1764.

*Sketch of George III.* taken hastily on seeing the new coinage of 1764; was in possession of S. Ireland.

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DRAWINGS OF UNCERTAIN DATE.

*King's Pantheon.* (See p. 303.) Hogarth's drawings of four of the plates, containing twelve designs, are in the

King's Collection : viz. 9. Bacchus and his Attendants ; 10. Hercules ; 11. Pan and his Attendants ; 12. Flora ; 17. Venus and her Attendants ; 18. Mercury ; 19. Minerva ; 20. Mars and his Attendants ; 21. Coelus and Terra ; 22. Saturn and Cybele ; 23. Jupiter and Juno ; 24. Neptune and Amphitrite. They are accompanied by a larger sketch of Minerva, &c. With the drawing is this memorandum :—

“ About 15 years ago, sundry drawings were put into my hands for sale by Mr. Lee, the engraver, of which these four are a part, with an assurance they were by Hogarth Leicester Square, Jno. Greenwood, 4<sup>th</sup> May 1786.”

*Heidigger in a Rage.* The original drawing, from which the print, described in p. 284, was engraved. The drawing was thought by John Ireland to be Hogarth's, as it bears a strong resemblance to his manner. It is now in Mr. Willett's collection.

*A Scene in the Beggar's Opera.* Walker, as Captain Mackheath ; Miss Fenton, as Polly, &c. A sketch in chalk, on blue paper, in the Royal Collection.

Mr. W. Nicol, of Pall Mall, has the two original drawings for *Tristram Shandy*, highly finished in Indian ink, from which the plates were engraved. The first is Corporal Trim reading the Sermon ; the second, Tristram in the nurse's arms. Of the second Mr. Nicol has a proof, with material variations from the common print.

“ Two Designs in distemper, whole-length figures of *Tragedy* and *Comedy*, and a remarkable drawing of a Woman suspended, with a dead man lying at her feet, blue-wash,” were sold in the collection of Matthew Michell, Esq. of Enfield, by Sotheby, in June 1818, for £2. 16s. and are now in the collection of Mr. Willett. They have been published by

Mr. White. The latter called *Chrononhotonthologus*. See p. 315.

*An Academical Study*, of a whole-length naked figure, in chalk, on blue paper, is in the Royal Collection.

A black and white chalk drawing, on blue paper, of a beautiful female, placed between a Jewish elder and an old woman, "from Hogarth's sketch-book," is in the Royal Collection.

*Falstaff and his Companions*. A sketch in chalk, on blue paper, in possession of S. Ireland in 1782; and now in the Royal Collection.

*Fat Man upset like a Turtle*; copied by Mr. Livesay from a sketch which was afterwards lost. Engraved by R. Livesay.

*Lord Melcombe and Earl of Winchelsea*. This Drawing was found among a number of notes belonging to "The Analysis of Beauty," and the back of the paper is full of Hogarth's writing. But it is said to have been designed by Lord Townshend. The Drawing is in the collection of the Marquess of Exeter. Engraved by R. Livesay 1781.

*A Shepherd Boy*; a sketch in chalk, designed by Hogarth, for Lambert. Engraved by S. Ireland in vol. I. of "Graphic Illustrations."

*A Sleeping Shepherd*; sketched on black chalk. Copied in vol. II. of "Graphic Illustrations."

*Mr. John Dennis the Critic*, slightly sketched on blue paper; now in the Royal collection. Copied, in the same size, in vol. II. of "Graphic Illustrations."

*Dr. Cromwell Mortimer*. This drawing, in bistre, very much in Hogarth's manner, is in the collection of Mr. Standly; see p. 311.

*Broughton and Slack fighting*, numerous figures around, and an old Grenadier leading in strings a young Officer, two

drawings in red chalk, said to be by Hogarth, from the collection of Mr. Udney, were sold in Col. Stanley's sale, June 8, 1832, for £2. The latter has been engraved under the name of "The Military Nurse or Modern Officer," eight verses, beginning,

"By dear Mama's Petition," &c.

Invented and Engraved by R. Attwold. Published according to Act of Parliament March 28, 1750, price 6d.

*Hazard Table.* A very neat washed Drawing in Indian ink, 13 in. wide by 9 high. Engraved in vol. II. of "Graphic Illustrations." The person with the star is Frederick Prince of Wales. This drawing is now in the Royal Collection.

*Tartuffe's Banquet.* This beautiful drawing is in the possession of Mr. Standly. It has been most accurately copied in an engraving by William James Smith, who had a few impressions from the plate, and then destroyed it, (see p. 311.) The face of Tartuffe is the same with that of Orator Henley, and that of the clerk is exactly the same as that in the painting of "Orator Henley christening a Child," in the British Museum. His face in this drawing is towards the table. On the walls are two paintings, one representing the "Good Samaritan," the other the "Pharisee and the Publican." The priest in the one, the Pharisee in the other, represent Orator Henley.

An India-ink drawing,  $11\frac{1}{2}$  in. wide by  $8\frac{1}{2}$ , in possession of Mr. C. J. Smith, engraver. It consists of a tea-party of six gentlemen and two ladies, in very easy attitudes, and apparently engaged in animated conversation.

Mr. Sheepshanks has an anatomical drawing,  $13\frac{1}{2}$  in. high by  $8\frac{1}{2}$ , of two legs, an arm, and a satirical bust, with two small horns budding forth.

Mr. Sheepshanks has sketches of the *Crying Boy*, and other

small subjects introduced into the plates of the Analysis. The *Crying Boy* has been engraved ; see p. 315.

*A Night Scene*, a sketch by Hogarth, was communicated by Messrs. Boydell to Mr. Nichols, who engraved it in Hogarth's Works, vol. II. It represents a drunken rake brought to meet his wife by a friend and a watchman. The lady is in tears.

Six Sheets, containing sixty-four small *Sketches of Heads*,\* very spiritedly executed with a pen, and embracing many of the prominent characters subsequently introduced into Hogarth's principal works, were formerly in possession of Mr. Samuel Ireland ; and were bought at Baker's sale, in 1825, for £31. 10s. by Mr. Thane, for William Esdaile, Esq. and they are now in his collection. Six specimens of them, including "Hearing void of Attention," were published in vol. I. of S. Ireland's "Graphic Illustrations."

Mr. Standly,\* about five years since, purchased of Messrs. Colnaghi and Co. a very large number of *Sketches of Heads*\* by Hogarth, made from divers remarkable looking personages which the Painter met with, and several of whom are introduced into his works.

John Hawkins, Esq. of Bignor Park, Sussex, has two drawings in black-lead pencil, on white paper, consisting each of several *Studies of Heads*\* most beautifully drawn. Many of these occur in the "Harlot's Progress," &c. ; but there are others which are not seen in any of Hogarth's compositions.

In Mr. Garrick's Set of Hogarth's Plates was a ludicrous

\* In Morrison's Catalogue, whose prints were sold at Greenwood's in May 1791, were 20 lots containing Heads, first sketches by Hogarth ; the smallest lot had 2, and the largest 18, total number 224. Probably Mr. Esdaile's, Mr. Standly's, and Mr. Hawkins's are some of these.

design in pen and ink, by Hogarth. It was meant to illustrate a humourous parody of the contest between Brutus and Cassius in Julius Cæsar, entitled "Rajandjaw," written by Garrick, in ridicule of his friend Mr. Windham. The collection, which consisted of choice impressions selected for Garrick by Hogarth, produced 96 guineas in Mrs. Garrick's sale in April 1823, and was bought by T. S. Forman, Esq.

The following six drawings are in the collection of Mr. Standly, and may be fairly considered to be by the pencil of Hogarth:—1. A drawing in red chalk, representing a Painter being bled in his thumb, with five other gentlemen surrounding him. It is  $9\frac{1}{2}$  in. wide by 10 high.—2. An Indian-ink drawing, 13 in. wide by 9 high, of a Conversation piece, beautifully executed; consisting of eight gentlemen drinking and smoking their pipes, and two servants waiting on them.—3. A drawing in red ink of a scene from Roderick Random.—4. An Indian-ink drawing, 11 in. by  $6\frac{1}{2}$ , of a Duel, with Windsor castle appearing in the distance. It was formerly Mr. Udney's.—5. Two small India-ink drawings, of an old gentleman (3 in. high), one of them playing at bowls. They were formerly Mr. Baker's.—6. A pencil sketch, about 7 in. square, of a young woman in a hoop seated at a round table.

Mr. Standly has also India-ink drawings, by Mr. Gwennap, of the following pictures formerly in his possession:—1. Hogarth's own portrait; 2. Portraits of his sisters, Mary and Ann Hogarth; 3. A Music and Conversation party, in which 25 figures are introduced; 4. A copy of Midnight Modern Conversation; 5. A Painter in his painting-room, taking a lady's portrait; 6. View of Rosamond's Pond, from the painting now in the possession of Mr. Willett; 7. Sketch of a picture from Don Quixote, representing the story of Chrysostom and the Shepherdess Marcilla; 8. Portrait of Quin the actor; 9. Portrait of James Figg, with a hat at head and open collar.

## MANUSCRIPTS BY HOGARTH.

The original MS. of the "Analysis of Beauty," compiled for the greater part in Hogarth's own hand-writing, and several of his original sketches (in pen and ink) illustrative of the work, and bound in 5 small books, were bought at Baker's sale, in 1825, by Mr. Thorpe, for £42. They were again sold by Mr. Thorpe's assignees, at Evans's, to Mr. Standly, and are now in his possession. Some of these sketches were copied by J. Ireland in vol. III. of "Hogarth Illustrated."

A large collection of original MSS. relating to Hogarth, in which are several memoranda, written by himself, relating to his life and pursuits; and several interesting Letters to Hogarth, were bought by Mr. Thorpe, at Baker's sale, 1825, for £42. In Baker's Sale Catalogue, p. 54—56, is a very minute List of these curious articles. These are the MSS. from which John Ireland compiled his Book; and were again sold at Evans's to Mr. Standly, and are now in his possession.

## COLLECTORS

### OF

## HOGARTH'S WORKS.

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*Mr. Ayton.*—His collection was cut up, and sold at Dickinson's, New Bond Street.

*Mr. Baillie.*—His collection was sold in 1781 at Christie's, for 61*l.* 19*s.*; and in 1782 it was resold, with some additions, at Barford's, for 105*l.*

*George Baker, Esq.*—Died Feb. 7, 1811. This collection, which was very rich in the most curious works of Hogarth, was cut up, and sold by auction by Mr. Sotheby, in June 1825.

*Mr. Baker, King's Arms Yard, Coleman-street.*

*George Barker, Esq. of Birmingham.* This collection was bought entire, by Mr. Colnaghi, who sold the same to his late Majesty George IV.

*Charles Bedford, Esq. of the Exchequer.*

*R. Bernal, Esq. M.P.* has a select collection of Hogarth's principal works.

*Earl of Bessborough.*—This collection contains many of his rare early works.

*James Bindley, Esq. M.A. F.S.A.*—He died Sept. 11, 1818. His Collection consisted of 250 prints, and was sold in one lot for 105*l.* to H. R. Willett, Esq. of Shooter's Hill.

*British Museum.*—Formed chiefly by the late William Packer, Esq.

*Marquess of Bute.*

*Rev. Mr. Chapman.*

*Rev. P. Clare.*—His collection was sold in lots, by Messrs. Leigh and Sotheby, April 14, 1797.

*Mr. Daniel Coppin, of Norwich.*—A catalogue of the collection was printed about 1818 by John Stacey. It consisted of 266 articles.

*Mr. Crickitt.*—This collection was sold, in one lot, in 1826, at his seat near Chelmsford, and was bought by Mr. M'Lachlan for 475*l.*

*Francis Douce, Esq. F.S.A.* Upper Gower-street.

*Dr. Ducarel.*—Died May 29, 1785. His collection devolved on his nephew and heir Gustavus Ducarel, Esq. and was sold by auction by Messrs. Leigh and Sotheby for 50*l.* to Mr. White, April 10, 1786.

*Lord Ducie, F.S.A.*

*Col. Durrant.*—The whole of this collection of Hogarth's principal productions is in the most desirable state.

*Marquess of Exeter.*—This collection has many original drawings,

*Thomas Seaton Forman*, Esq. of Pall Mall. He has now the Garrick collection.

*Mr. Theodosius Forrest*, of George-street, York Buildings.—He died November 5, 1784, (see an excellent character of him, by Mr. Tyers, in *Gent. Mag.* LIV. 877.) He bequeathed his collection to his executor Peter Coxe, Esq.

*Mr. Foster*.—Died Oct. 3, 1782. His collection was sold at Barford's Auction-room, late Langford's, March 1783, for 105*l*. Mr. Crickitt was the purchaser.

*John Thorgill*, M.D.—He died Dec. 5, 1780. His collection passed into the hands of Dr. *William Pitcairn*. He died Nov. 25, 1791. Part of his library was sold in B. White's catalogue in 1792. This collection was afterwards the property of his daughter Elizabeth Pitcairn, and subsequently of Lord Viscount *Harborton*, who sold it to Mr. Triphook. He cut it up, and it was sold by auction by Mr. Sotheby, Nov. 20, 1824, in 85 lots, and produced 383*l*. 19*s*.

*David Garrick*, Esq.—He died Jan. 20, 1779. His collection, after his widow's death, Oct. 16, 1822, was sold May 1823, in one lot, to T. S. Ferman, Esq. for 96 guineas.

*Benjamin Goodison*, Esq. of Kensington Square.—His Prints and Drawings were sold in his life-time by Messrs. Leigh and Sotheby in 1793.

*Joseph Gulston*, Esq. F.S.A. of Ealing Grove.—He died July 16, 1786. His collection was sold by auction in lots, in his life-time, Jan. to March 1786. It consisted of two volumes of the original works of Hogarth, and of a third containing the copies.

*Sir John Hawkins*, Knt. He died May 21, 1789.

*Mr. Henderson*, the actor.—He sold his collection to Sir John Elliot for 126*l*., in April 1785. Bought by Thornton, bookseller, for 87*l*. 3*s*. Sold to W. Beckford, Esq. who resold it at Sotheby's.

*Henry Hope*, Esq. of Cavendish Square. His collection, in 3 volumes, containing 322 prints, was sold by Sotheby, Dec. 7, 1816, for 105*l*. to J. North, Esq. of East Acton. At North's sale, at Evans's, was sold to the Marquess of Lansdowne.

*Mr. John Ireland*.—Died Nov. ..., 1808. His collection was sold by auction, in lots, by Messrs. King and Lochée, March 6, 1810.

*Mr. Samuel Ireland*.—He died July ..., 1800. His Collection was put up at Messrs. Christie, Sharp, and Harper, March 28, 1797, and bought in for 295 guineas. It consisted of near 600 prints, in 3 vols. and a fourth volume consisted of near 200 drawings and sketches in pen and ink, and first designs in oil colours. The same collection was sold, in 189 lots, May 6, 1797, at the same place, and produced 253*l*. 18*s*.; but of this the lot bought in by Mr. Ireland amounted to 147*l*. 15*s*. 6*d*. After his death the remainder of his collection was sold, May 7, 1801, and seven following days.

*T. G. Kipps*, Esq. Regent's Park.

*Dr. Lort*.—He died Nov. 1790. His collection was sold by auction by Messrs. Leigh and Sotheby in April 1791.

*Mr. Meyler*, of Grosvenor Square.—His collection was bought at his sale in one lot by Mr. Jarrett.

*Matthew Michell*, Esq. of Grove House, Enfield. His collection was sold by Mr. Sotheby June 12, 1818.

*Mr. P. Moore*, of Goswell-st.—His collection was bought by Mr. Standly; who after he had retained what he wanted, sold the duplicates at Stewart and Wheatley's, Feb. 24, 1826.

*Mr. Richard Morrison*.—His collection was sold by auction in lots, by Greenwood, in 1791.

*Dr. Monro*.—His collection was sold by Mr. Greenwood in 1792.

*John Murray*, Esq. of the Temple.

*John Nichols*, Esq. F.S.A.—He died Nov. 26, 1826. His collection is in possession of his son.

*Charles 11th Duke of Norfolk*.—He gave to Mr. Samuel Ireland nearly 500*l.* for a collection of Hogarth's works.

*J. P. Ord*, Esq. of Edge Hill, near Derby, and Langton Hall, Leicestershire.—His collection was sold by Mr. Sotheby May 25, 1825, but he has since formed another select collection.

*Wm. Packer*, Esq. of Charlotte street, Bloomsbury.—He died Oct. 15, 1828. His collection was sold before his death to the Trustees of the British Museum.

*Royal Collection*.—Chiefly formed by G. Barker, Esq. of Birmingham. Purchased by his Majesty George IV.

*Charles Rogers*, Esq. F.R.S. and S.A.—He died Jan. 2, 1784. His collection devolved on his nephew and heir Mr. Cotton, F.S.A.

*Mr. Sayers*, the caricaturist.—His collection was sold after his death, and bought by Mr. Standly.

*John Sheepshanks*, Esq. of New Bond Street.

*Henry Peter Standly*, Esq. of Paxton Place, near St. Neot's.

*George Steevens*, Esq. F.R.S.—He died Jan. 22, 1800, and bequeathed his collection to the Right Hon. William Windham.

*Colonel Stanley*.—His collection was sold by auction by Evans, June 3, 1832.

*J. Twining*, Esq. of Spring Grove, Hampton. He died Dec. 4, 1827.

*Robert Udney*, Esq. of Hereford-street, May Fair. He died Jan. 8, 1802.

*Mr. Peter Vincent*.—His collection was sold by Messrs. King and Lochée, May 6, 1815.

*Hon. Horace Walpole*, Earl of Orford.—He died March 2, 1797. This Collection is still at Strawberry Hill.

*H. R. Willett*, Esq. of Shooter's Hill.—Mr. Willett's collection includes that of Mr. Bindley.

*Right Hon. William Windham*.—He died June 4, 1810. At the sale of his effects, July 20, 1810, the copy of Hogarth's works, bequeathed to him by Mr. George Steevens, was bought in by Mrs. Windham for 292 guineas. It is now in the possession of W. H. Windham, Esq. M.P. for East Norfolk.

*John Yates*, Esq. of Surrey Street, Strand, upwards of forty years Deputy Philaser of the Court of King's Bench. He died June 12, 1827. His collection was sold by auction, in lots, by Mr. Sotheby, Dec. 19—21, 1827.

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The background of the entire image is a traditional marbled paper pattern. It features a dense, swirling design of red, yellow, and teal/green colors. The pattern is composed of many fine, curved lines that create a sense of movement and depth. The red is the dominant color, with yellow and teal interspersed throughout. The overall effect is a rich, textured surface.

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